

# THE MUSICAL TIMES

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**"DREAM OF GERONTIUS."**

GLASGOW CHORAL UNION, February 7, 1905.

Soloists: MISS MARIE BREMA, MR. JOHN COATES, and

MR. MONTAGUE BORWELL.

"The soloists of last night did much for the performance. . . . The strong telling voice of Mr. Montague Borwell came out well against the chorus in the priestly music of the first part, and as the Angel of the Agony, he was also *eminently satisfactory*."—*Glasgow Herald*, February 8, 1905.

"Mr. Borwell gave a good account of himself in the dramatic music of the Priest, and the Angel of the Agony."—*Scotsman*, February 8, 1905.

"Mr. Montague Borwell, who hails from Westminster Abbey, delivered the words of the Priest with much force and feeling."—*Glasgow Evening Citizen*.

"Mr. Montague Borwell delivered effectively the bass solos, as the Priest in the first part, and the Angel of the Agony in the second."—*Glasgow Daily Record*.

"Madame Marie Brema, Mr. John Coates, and Mr. Montague Borwell merit great praise for a studied and eloquent performance of the oratorio."—*Glasgow Evening News*.

**BELFAST PHILHARMONIC SOCIETY.**

OCTOBER 14, 1904.

Artists: Madame SUZANNE ADAMS, Herr KREISLER, and

MR. MONTAGUE BORWELL.

"Mr. Montague Borwell, who is a baritone of exceptional merit, was also accorded a very favourable reception. He had chosen *high-class songs*, markedly in contradistinction to the ballad music which usually forms the principal feature of miscellaneous concerts, and *all his contributions proved most acceptable*. He first sang three of Rubinstein's delightful songs, which, airy and trifling as they may be, gave him an opportunity of showing his *splendid command of expression*: (a) 'The dewdrops shine,' (b) 'The Azra,' and (c) 'The Woodwitch.' Later on, Schubert's dramatic song, 'The Erl King, found in Mr. Borwell a most efficient exponent, and its spirited character was *splendidly manifested*. There naturally followed an *undeniable encore*."—*Belfast News Letter*, October 15, 1904.

"Mr. Montague Borwell, a very promising baritone, whom I heard sing last year in the 'Elijah' with great distinction, made a most *favourable impression* on Friday evening. His items deserve, from a musical point of view, *very hearty commendation*. Schubert's 'Erl King' and three songs by Rubinstein, 'The dewdrops shine,' 'The Azra,' and 'The Woodwitch,' of which the second is a gem, *pleased the audience*. 'The Erl King' went *magnificently*, and 'The Azra,' a setting of a wonderful poem by Heine, *had quite an electrical effect*—that significant close was *fully realised*. Mr. Borwell's voice is *exceptionally clear* for a baritone, clearer, in fact, than most tenors. He uses it with *great judgment and ease*, and where contrast in tone quality was demanded, as in the 'Erl King,' where the three actors' voices are heard in succession, this was *most tastefully accomplished*, and with all due reticence. He had a *good reception*."—*Belfast Evening Telegraph*.

AND

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LIVERPOOL.—"GOLDEN LEGEND."

"The part of *Lucifer* is one which requires peculiar qualifications, just as does that of *Mephistopheles* either as conceived by Berlioz or Gounod. It is not every singer who possesses them, but of Mr. Charles Knowles, the baritone of the evening, it may be said that he is well equipped with those attributes. His *Lucifer* had just the *sardonic touch* requisite to the assumption, and this was enhanced by the manly tones of his fine voice."—*Liverpool Courier*, March 18, 1905.

PLYMOUTH.—"GOLDEN LEGEND."

"Mr. Charles Knowles, the eminent baritone, who is considered one of the finest exponents of the great part of *Lucifer* now before the public. A fine conception of the part of *Lucifer* in the manifold disguises and typical musical humour, was that given by Mr. Charles Knowles, who excelled in giving point to the sardonic raillery of *Father Angelo's* soliloquy, his mocking chanting and disdainful sneers obtaining prominence by clever vocalisation. His fine voice was well suited for the work he performed with consistent excellence."—*Western Morning News*, March 6, 1905.

SHEFFIELD.—"KING OLAF."—(ELGAR.)

"Mr. Charles Knowles won further honours in a city that has not been tardy in its appreciation of his vocal endowment. . . . In the Conversion Scene he sang with dramatic fire, and throughout won for himself and the composer of the work added fame."—*Sheffield Independent*.

WOLVERHAMPTON.—"DREAM OF GERONTIUS."—(ELGAR.)

"Mr. Charles Knowles's great voice and sincere style left nothing to be desired."—*Wolverhampton Express*.

READING.—"LIGHT OF LIFE."—(ELGAR.)

"Mr. Charles Knowles was the baritone, and he charmed the audience with his beautiful rendering of the air 'I am the Good Shepherd,' which was one of the successes of the evening."—*Reading Observer*, Jan. 28, 1905.

ROCHDALE.—"CARACTACUS."—(ELGAR.)

"The success of the evening was however undoubtedly Mr. Charles Knowles. He possesses a splendid baritone voice, and in his work on the higher register was really splendid, there being not the slightest straining apparent even in the heaviest passages. On the lower notes he was most effective, and altogether his performance must be accounted a magnificent one. A hearty round of applause greeted his rendering of 'Leap to the light,' which was given with fine dramatic force and fervour, and his vocalisation of 'The Lament' roused the audience to a high pitch of enthusiasm, the applause breaking forth again and again."—*Rochdale Times*, November 16, 1904.

LEEDS.—WAGNER CONCERT.

"Mr. Knowles put unwonted suavity into *Wolfram's* Romance, and entered with spirit into the scena with *Tannhäuser*."—*Yorkshire Post*, December 8, 1904.

"Mr. Charles Knowles was quite at his best, and both as the *King* in 'Lohengrin' and *Wolfram* in 'Tannhäuser' his fine, broad tone and dramatic strength of expression called for the warmest praise."—*Leeds Mercury*, December 8, 1904.

DONCASTER.—"HIAWATHA."

"Mr. Charles Knowles' performance of two years ago is still a pleasant memory with us, and his appearance of last Thursday serves to enhance—if that were possible—our appreciation of him. He did his part nobly, portraying with exceptional dramatic power the various emotions, the exquisitely pathetic lament of the bereaved husband, his grief and dignity withal, his fortitude in his most trying hours, and the expression of his farewell."—*Doncaster Gazette*, January 21, 1904.

ACCRINGTON.—"THE SPECTRE'S BRIDE."

"Still confining the remarks to the Cantata it may be said that Mr. Charles Knowles, who took the very trying narrative parts falling to the baritone, fairly shared the honours with Madame Sobrino. The baritone solos and choruses were amongst the best features of the performance. Mr. Knowles' dramatic fire and declamation, and the admirable way in which he took the higher notes 'brought down the house,' and made him a first favourite. Who could fail to be captivated by his singing of 'And on he went with rapid gait' aided by the excellent work of the chorus; or the no less effective 'At the door there came a knock' with its strongly marked rhythm."—*Accrington Observer and Times*, March 12, 1904.

WARRINGTON.—"ELIJAH."

"Mr. Charles Knowles, the second *Elijah*, took up the part, and gave an interpretation that would not have disgraced Mr. Andrew Black himself. His dramatic instincts are fine. This was evident in the recitative and duet between *Elijah* and the *Widow*; while the duet between *Elijah* and the *Youth* after the sacrifice was excellent. Mr. Knowles gave a splendid rendering of 'Is not His Word like a fire,' his best effort in our opinion. In fact it may justly be said that it was indeed fortunate for all concerned that there should be procurable at such short notice a substitute so excellent as to turn what promised to be a source of disappointment into a splendid success."—*Warrington Observer*.

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"Mr. J. Coleman gave most dramatic renderings of Coleridge-Taylor's songs, and it would be impossible to hear a more expressive rendering of 'O Star of Eve.'"—*The Yorkshire Herald*, March 8, 1905.

**"AN ELGAR NIGHT."**

"LIGHT OF LIFE."—"The soli are short, one of the finest being 'I am the Good Shepherd,' the penultimate number of the work, which was finely sung by Mr. Coleman. . . . He also secured a popular success with 'A War-Song.'"—*Birmingham Daily Mail*, February 20, 1905.

"GLORIA DOMINI."—"Mr. Coleman did full justice to the music allotted to him. His fine voice was used with telling effect, and the amount of emotional feeling which he displayed was really a passionate appeal to the congregation. This was especially noticeable in the solo 'O Lord God of Israel.' . . . The performance was conducted by the composer, T. T. Noble."—*Coventry Standard*, February 17, 1905.

"FAUST" (Gounod).—"Mephistopheles' serenade gave Mr. Coleman every opportunity of displaying his well-matured vocal powers, and 'Clear the way for the Calf of Gold' was admirably rendered."—*Sutton News*, March 11, 1905.

"Mr. Coleman again demonstrated the perfect command he possesses over his rich, powerful bass voice. He is one of the few artists who not only sing well, but who so enunciate the words that they can be heard distinctly in every part of the hall. His first song, 'Stars of Night' (MS.), fairly carried away the audience, who continuously applauded, and would not be denied an encore. Mr. Coleman's second song was also greeted with thunderous applause, and although he bowed his acknowledgments again and again, the audience would not be satisfied until he had sung another song."—*High Peak News*, March 11, 1905.

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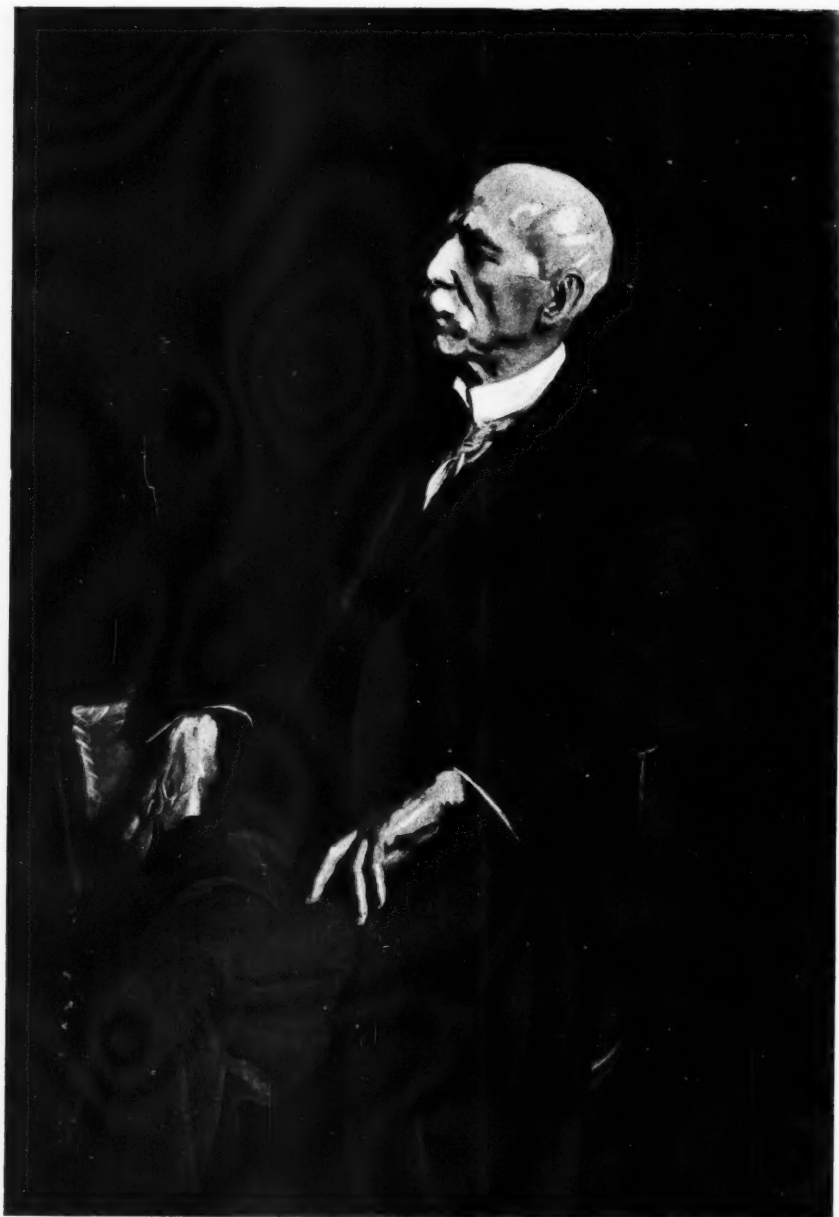
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*John S. Sargent — Manuel Garcia*

# The Musical Times.

APRIL 1, 1905.

## MANUEL GARCIA.

### THE CENTENARIAN.

St. Patrick's Day, 1905, has become red-lettered in the annals of music. On the 17th of March Manuel Garcia celebrated his 100th birthday, or, to be more accurate, it was celebrated for him. His extraordinary vitality was put to the test in the two functions held in honour of the occasion, and to which reference will subsequently be made, but he passed through them both with wonderful fortitude and genial courtliness. It is difficult to realise that, when Manuel Garcia entered the world, Haydn was living, that Beethoven had not completed his thirty-seventh year, that Weber was a young man of twenty, and Schubert a boy of eight; and that Mendelssohn, Chopin, Schumann, Verdi, Wagner, and Brahms were yet unborn.

The Garcia family has strong claims to distinction. The father, Manuel del Popolo Vicente Garcia (born at Seville in 1775, died at Paris, 1832), was a celebrated tenor singer for whom Rossini wrote the part of Almaviva in his opera 'Il Barbiere di Siviglia.' Moreover, the elder Garcia composed no fewer than 17 Spanish, 19 Italian, and 7 French operas, in addition to a symphony and other products of his pen. A man of 'rugged discipline,' Garcia *père* made his mark as a teacher of singing; but so varied were his gifts that he excelled in the rôles of composer, singer, actor, and conductor. His genius-endowed daughter, afterwards Madame Malibran (born at Paris in 1808), was one of the most remarkable women of her day. She received her early education in England, and died in this country—at Manchester—in 1836, at the early age of twenty-eight. The versatility of Madame Malibran was manifested in her extraordinary vocal and histrionic achievements; in her powers as a linguist and as an artist, her sketches being very good and sometimes amusing;\* while her vivacious temperament and ready wit found an outlet in a love of fun and mimicry. An instance of her drollery is related by John Parry, the composer and singer of refined comic songs, in an incident which occurred at an evening party given at Naples. Parry says:

Such a merry-making, frolicsome sort of party I never witnessed. We had much good singing, as you may suppose; but Mazzinghi's comic duet of 'When a little farm we keep'—which I had the honour of singing with Malibran—carried all before it, in consequence of the exquisite manner in which she sang the *do, re, mi* part of it; and when she repeated it she executed the florid divisions so delightfully and so brilliantly, yet quite different from the first time, that the company was enraptured. . . . The *prima donna* (Malibran) requested Lablache to sustain the low F, me to sing B flat, and others the harmonic intervals above, and to

place the finger on the side of the nose, so as to form a drone, while she imitated the squeaking tones of the bagpipes in such a manner as to cause the loudest laughter, especially when we sank our voices very slowly together, as if the wind in the bellows was nearly exhausted.

Another member of the family—one who has also obtained fame as a singer and teacher of the vocal art—is Madame Pauline Viardot, who resides in Paris and bears her eighty-five years with charm of manner and geniality of disposition. But we have now to speak of her distinguished brother—Manuel Garcia, the recipient of so much honour on the attainment of his 100th birthday.

Manuel Patricio Rodriguez Garcia was born at Madrid on March 17, 1805.† He received his first lessons in music from his father and from different



MANUEL DEL POPOLO VICENTE GARCIA  
(1775-1832).

(From a drawing kindly lent by Mr. Burnham Horner.)

masters during the sojourn of his father at Naples, 1811 to 1816. As a boy of fifteen he took some harmony lessons of Fétis, at Paris. He came to England in 1825 (aged twenty) with his father and sister Maria (Malibran), when the latter, a girl of seventeen, made her first appearance in opera in this country, and achieved a triumphant success. At the end of the London season the family sang at concerts given in the provinces, their names appearing in the programmes of two of the Gentlemen's Concerts, Manchester (in September, 1825), the subject of this article being described as 'Signor Garcia, Junior.'

In the autumn of 1825 the family went to New York as the pioneers of Italian opera in America. The company which Garcia *père* took with him across the Atlantic consisted of himself and the

\* For a comical example of Madame Malibran's skill in drawing, and further particulars of her career, see THE MUSICAL TIMES of September, 1901.

† Madrid is the birthplace stated in all the biographical dictionaries and is the opinion of Signor Garcia himself; but Madame Viardot emphatically states that her brother was born at Zafra, in Spain.

younger Crivelli (tenors), his son Manuel, Angrisani and Rosich (basses), Mesdames Garcia (wife of Garcia, Senior) and Barbieri (sopranos), and Maria Garcia (Malibran) was the contralto of the party. From a New York paper called *The Albion*, of November 19, 1825, we give an extract from the prospectus of this first Italian operatic venture in the New World:

Signor Garcia respectfully announces to the American public, that he has lately arrived in this country with an Italian troupe (among whom are some of the first artists in Europe) and has made arrangements with the managers of the New York Theatre to have the house on Tuesdays and Saturdays: on which nights the choicest Italian Operas will be performed in a style which he flatters himself will give general satisfaction.

The price of the box places will be two dollars; of pit one dollar; and of gallery twenty-five cents.

The Opera of 'Il Barbiere di Siviglia,' by Rossini, is now in rehearsal, and will be given as soon as possible.

Later advertisements stated that the best operas of Cimarosa, Mozart, and Paisiello, with others by Rossini, would be immediately put in rehearsal. The orchestra consisted of seven violins, two violas, three violoncellos, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, and drums—twenty-four performers in all, while a M. Etienne 'presided at the pianoforte'! The first performance took place, at the Park Theatre, on November 29, 1825, the opera being 'Il Barbiere.' Garcia, his wife, son and daughter sustained the principal parts, Garcia Junr. (now the centenarian) impersonating that of Figaro, the other characters being Almaviva, Garcia Senr.; Rosina, Maria Garcia (Malibran); Bertha, Madame Garcia (wife of the impresario); Bartolo, Rosich; Basilio, Angrisani; and Fiorello, Crivelli. *The Albion* (from which we have already quoted) gave the opera company an encouraging send-off in the following naive announcement:

We have been disappointed in not receiving a scientific critique, which we were promised from a professor, on the Italian Opera of Tuesday night; we shall, however, have something to say that the experiment has proved completely successful and the *Troupe* may be assured of making a fortunate campaign.

It is recorded that 'an assemblage of ladies, so fashionable, so numerous, so elegantly dressed, had probably never been witnessed in an American theatre,' while another account refers to the representation in these terms:

We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theatre rung were unequivocal, unaffected bursts of rapture. The signorina seems to us as being a new creation—a cunning pattern of excellent nature, equally surprising by the melody of her voice, and by the propriety and grace of her acting. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the entire performance; except that every now and then it was interrupted by judiciously bestowed marks of applause, which were simultaneously given from all parts of the house. In one respect the exhibition excelled all that we have ever witnessed in any of our theatres—the whole troupe were almost equally excellent; nor was there one whose exertions to fill the part allotted to him did not essentially contribute to the success of the piece.

When 'Tancredi' was given, one of the company discharged the duties of scene painter, and, according to *The Albion*, with success:

The scenery, painted by one of the troupe, is of matchless vigour and beauty, displaying magnificent ruins, paintings, &c., so peculiar to modern Italy.

At a performance of 'Otello' Edmund Kean, then appearing at New York, was behind the scenes and congratulated Garcia on the performance. 'Don Giovanni' was given for the first time in America by the Garcia company on May 23, 1826, when Manuel appeared as Leporello. In this connection *The Albion* must again be quoted:

In *Leporello* the younger Garcia exhibited more musical ability than he has been generally thought to possess. His duet with *Giovanni* in the banquet scene was spirited enough.

This initial season of Italian Opera in America lasted from November, 1825, to September, 1826, the representation on the 16th of the latter month being a benefit for 'Garcia Junr.,' and the last performance taking place on the 30th.

At the close of his opera venture in New York, Garcia Senr. took his company—except his daughter, Madame Malibran—to Mexico. Upon arriving there he soon found that the duties of impresario, composer, conductor, chorus-master, and even machinist and scene-painter, must all centre in himself. After eighteen months of hard work he decided to return to Europe. Owing to disturbances between the natives and the Spaniards, he had great difficulty in obtaining passports; but he at last succeeded, and set off for Vera Cruz provided with a guard of soldiers, which, however, proved to be too weak, or too faithless, to protect his goods. At a place called Tepeyagualco his convoy was attacked by brigands, and he himself was obliged to lie flat on his face while his baggage was plundered of 1,000 ounces of gold—the savings of his industry in Mexico. Garcia and his family escaped with their lives, and returned to Paris, where he determined to quit the operatic stage and devote himself to the teaching of singing.

An interesting period in the life of Manuel Garcia, the centenarian, to which allusion has not hitherto been made in any biographies of him, is mentioned in a recent article in *Le Guide Musical*. In order to escape from the somewhat overbearing manner of his father, Manuel, through the influence of his sister Maria with the Commander-in-Chief, obtained an appointment in the commissariat of the French army at that time engaged on an expedition for the conquest of Algeria. Thither Garcia went, embarking at Toulon on May 11, 1830. After the taking of Algiers he returned to Paris and was attached to the military hospitals in the French capital. He then took up medicine, his classical studies embracing the physiology of everything appertaining to the voice and the anatomy of the vocal cords. Upon joining his father as a teacher of singing, Manuel Garcia applied his medical knowledge to the greatest possible advantage, and his fame as a scientific teacher speedily became established



and widely known. In the year 1840 he presented to the Institut de France his 'Mémoire sur la voix humaine,' a dissertation which obtained for him the congratulations of the Academy. This important treatise laid the foundation of all subsequent investigations in vocal-tone production.

The reputation which Manuel Garcia rapidly made caused Mdlle. Jenny Lind to journey to Paris for the purpose of studying singing under the distinguished *maestro di canto*. The 'Swedish

Nightingale,' then in her twenty-first year, had strained her voice by over exertion and a faulty method of production. Upon her arrival in Paris, Signor Garcia,\* after hearing her sing, said: 'Mademoiselle, vous n'avez *plus* de voix.' We have underlined the word '*plus*' because this verdict has often been misquoted and distorted into 'Mademoiselle, vous n'avez *pas* de voix,' which is not what Garcia said. Under his skilful training and tender care that glorious organ soon regained its natural power and beauty, and Mdlle. Jenny Lind became one of the greatest of the great Queens of Song. Three extracts from her letters written from Paris during her studies in 1841 may be quoted; they are taken from the interesting 'Memoir of Madame Jenny Lind-Goldschmidt,' published in 1891:

I have already had five lessons from Signor Garcia, the brother of Madame Malibran. I have to begin again from the beginning; to sing scales up and down, slowly and with great care; then to practise the shake—awfully slowly; and to try and get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice. Anyhow, he is the best master, and expensive enough—twenty francs for an hour. But what does that signify, if only he can teach me to sing?

I am well-satisfied with my singing-master. With regard to my weak points, especially, he is excellent. I think it very fortunate for me that there exists a Garcia; and I believe him also to be a very good man. If he takes but little notice of us, apart from his lessons—well!—that cannot be helped; but I am very much pleased, nay! enchanted with him as a teacher.

Garcia's method is the best of our time, and the one which all here are striving to follow.

Madame Jenny Lind-Goldschmidt, the most distinguished pupil of Signor Garcia, was ever grateful to him, even to the end of her life, for the 'few important things' which gave her the first practical insight into the technique of singing—an insight without which, as she herself felt, she would never have been able to attain her own great artistic ideal.

Auber appointed Garcia a professor of singing at the Conservatoire of Music, Paris. In 1847 he



Maria F. Malibran

AT THE AGE OF 22. BY ALFRED EDWARD CHALON, R.A. (1780-1860).

issued his 'Traité complet de l'art du chant.' This invaluable work, dedicated to King Oscar I., of Sweden, has been translated into various languages and has thereby gained a world-wide reputation. During his residence in Paris he must have fraternised with Chopin, Berlioz, Liszt, and other men of mark, musical and otherwise. If he would only write his reminiscences!

\* We adopt the prefix *Signor* as being that by which the subject of this article is known in England and elsewhere.

All the biographies state that he settled in London in the year 1850; but they are wrong. He came here in the summer of 1848, hither driven, like many others, by the French Revolution. *The Musical World* of July 1, 1848, records his arrival in these words:

Manuel Garcia, the celebrated professor of singing in the Conservatoire of Paris, has arrived in London. He is brother to Malibran and Pauline Garcia, and was teacher of the latter, as well as Jenny Lind.

That this was not a visit, but that he remained in this country is proved by the records of the Royal Academy of Music, from which the following information has been kindly supplied by the



MANUEL GARCIA

FIFTY YEARS AGO, AT THE TIME HE INVENTED  
THE LARYNGOSCOPE.

(From the Album of Madame Mathilde Marchesi, Paris,  
and reproduced by her kind permission.)

Secretary of the Academy, Mr. F. W. Renaut, specially for this article:

Signor Garcia was appointed a member of the Professorial Staff on November 10, 1848. On July 5, 1869, he was elected a member of the Committee of Management, and a Director in the year 1878. He relinquished his professorship and membership of the Committee of Management in September, 1895. In March of that year the completion of his 90th year was celebrated at the Academy, and on that occasion he was presented with a silver service.

Therefore, allowing for a possible break of a month or two, Signor Garcia was actively engaged in teaching singing at Tenterden Street for the long period of forty-seven years.

Leaving for a moment the musical side of his long and distinguished career, we may turn to the medical fame brought to him by the invention of the laryngoscope. In the following pleasant piece

of autobiography he states how he made the discovery—

One day, in the autumn of 1854, I was strolling in the Palais Royal, when suddenly I saw the two mirrors of the laryngoscope in their respective positions as if actually before my eyes. I went straight to Charrière, the surgical instrument maker, and, asking if he happened to possess a small mirror with a long handle, was supplied with a dentist's mirror. Returning home, I placed against the uvula the little mirror (which I heated with warm water and carefully dried), then flashing on its surface with a hand mirror a ray of sunlight, I saw at once the glottis wide open before me, so fully exposed that I could see a portion of the trachea. From what I then witnessed it was easy to conclude that the theory attributing to the glottis alone the power of engendering sound was confirmed, from which it followed that the different positions taken by the larynx in front of the throat have no action whatever in the formation of sound.

The importance of this invention in medical science may be estimated from a remark recently made by so high an authority as Sir Felix Semon, who said 'that three per cent. of all human beings have reason to bless the name of Manuel Garcia.' In a paper which would have done credit to expert anatomists and physiologists—read before the Royal Society on May 24, 1855—Garcia set forth the scientific thesis of his laryngoscope discovery. We give the opening portion of this remarkable dissertation from the Proceedings of the Royal Society published in 1856:

The pages which follow are intended to describe some observations made on the interior of the larynx during the act of singing. The method which I have adopted is very simple. It consists in placing a little mirror, fixed on a long handle suitably bent, in the throat of the person experimented on, against the soft palate and uvula. The party ought to turn himself towards the sun, so that the luminous rays falling on the little mirror may be reflected on the larynx. If the observer experiment on himself, he ought, by means of a second mirror, to receive the rays of the sun, and direct them on the mirror which is placed against the uvula. We shall now add our own deductions from the observations which the image reflected by the mirror has afforded us.

#### OPENING OF THE GLOTTIS.

At the moment when the person draws a deep breath, the epiglottis being raised, we are able to see the following series of movements:—The arytenoid cartilages become separated by a very free lateral movement; the superior ligaments are placed against the ventricles; the inferior ligaments are also drawn back, though in a less degree, into the same cavities; and the glottis, large and wide open, is exhibited so as to show in part the rings of the trachea. But, unfortunately, however dexterous we may be in disposing these organs, and even when we are most successful, at least the third part of the anterior of the glottis remains concealed by the epiglottis.

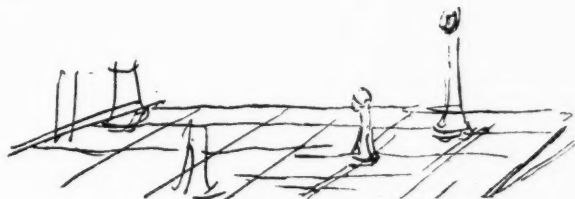
#### MOVEMENT OF THE GLOTTIS.

As soon as we prepare to produce a sound, the arytenoid cartilages approach each other and press together by their interior surfaces, and by the anterior apophyses, without leaving any space, or inter-cartilaginous glottis; sometimes even they come in contact so

closely as to cross each other by the tubercles of Santorini. To this movement of the anterior apophyses that of the ligaments of the glottis corresponds, which detach themselves from the ventricles, come in contact with different degrees of energy, and show themselves at the bottom of the larynx under the form of an ellipse of a yellowish colour. The superior ligaments, together with the aryteno-epiglottidean folds, assist to form the tube which surmounts the glottis; and being the lower and free extremity of that tube, enframe the ellipse, the surface of which they enlarge or diminish according as they enter more or less into the ventricles. These last scarcely retain a trace of their opening. By anticipation, we might say of these cavities that they only afford to the two pair of ligaments a space in which they may

and notes of moderate power, open both so as to render any observation easy. The falsetto register especially possesses this prerogative, as well as the first notes of the head-voice. Let us here observe that three registers of voice are generally admitted,—chest, falsetto, and head. The first begins lower in a man's voice than in a woman's; the second extends equally in both voices; the third reaches higher in the female voice.

Table of the Human Voice in its full extent



CHARLES HALLÉ AND MANUEL GARCIA PLAYING CHESS.

REPRODUCED FROM AN ORIGINAL SKETCH BY RICHARD DOYLE, IN THE POSSESSION OF MADAME NOUVELET, PARIS, DAUGHTER OF THE LATE SIR CHARLES HALLÉ, AND BY HER SPECIAL AND KIND PERMISSION.

easily range themselves. When the aryteno-epiglottidean folds contract, they lower the epiglottis, and make the superior orifice of the larynx considerably narrower.

The meeting of the lips of the glottis, naturally proceeding from the front towards the back, if this movement is well managed, it will allow, between the apophyses, of the formation of a triangular space, or inter-cartilaginous glottis, but one which, however, is closed as soon as the sounds are produced.

After some essays, we perceive that this internal disposition of the larynx is only visible when the epiglottis remains raised. But neither all the registers of the voice, nor all the degrees of intensity, are equally fitted for its taking this position. We soon discover that the brilliant and powerful sounds of the chest-register contract the cavity of the larynx, and close still more its orifice; and, on the contrary, that veiled notes,

Huxley bore strong testimony to the great services that Manuel Garcia has rendered alike to science and humanity by his important discovery of the laryngoscope. Presiding at an influential meeting—held on July 14, 1877, when Garcia was presented with a service of plate—Huxley said: 'It was unnecessary to do more than remind the physician that in the laryngoscope he had gained a new ally against disease, and a remarkable and most valuable addition to that series of instruments, all of which, from the stethoscope onwards, had come into use within the memory of living men, and the use of which had effected a revolution in the practice of medicine. They

owed this instrument to Signor Garcia.' Had Huxley been living, he would, at the recent centenary celebration, have re-echoed the words he uttered twenty-eight years ago, and joined many other scientists in paying honour to the veteran inventor and teacher.

Like many other musicians, Signor Garcia has been a chess lover. In this recreative connection we have peculiar pleasure in reproducing for the first time a drawing by the distinguished caricaturist, Richard Doyle, of the late Sir Charles Hallé and Manuel Garcia engaged in a game of chess. Doyle was not only a *Punch* artist, but every week one is reminded of his work on that light-hearted periodical by its title-page which he designed, and of which the signature on the left-hand corner we reproduce—a bird perched on a D, the monogram of 'Dick Doyle.'



The Hallé-Garcia chess-sketch we are enabled to present to our readers by the kindness of Madame Noufflard, of Paris, a daughter of Sir Charles Hallé. Accompanying a photograph of the sketch, Madame Noufflard has kindly sent the following interesting reminiscences of her father's old friend specially for this article:

'The drawing of Signor Garcia dates from the year of the Manchester Exhibition of 1857. It was done by Richard Doyle during a long visit made by him to my parents at Greenheys, and when Signor Garcia was also staying in Manchester. I was too young at the time to remember any details of those very interesting days; but my earliest recollections of Signor Garcia are those of the delight with which we children always greeted him, as he was ever ready to enter into our pursuits and to enjoy a romp. I remember as quite a child having undertaken to teach him German, and the solemnity with which he took his so-called lesson each day, although the teacher knew far less of the language than did the pupil. As we grew older he would often take us to his rooms near Manchester Square and explain the invention and uses of his laryngoscope with as much care and precision as if we were the whole College of Surgeons listening to him.

'In 1870, during the Franco-German War, Signor Garcia's sister, Madame Pauline Viardot, like many others, took refuge in London from Paris. Whilst there her house was the rendezvous of every talent; and I well remember one evening, when serious music had given way to fun, Saint-Saëns sitting at the pianoforte to improvise the "rising of the sun in a mountainous country." In the twinkling of an eye "old Garcia," as he was lovingly called, cut out a large halo from an old newspaper, and was seen slowly emerging from behind a high-backed chair, his full face, with its paper decoration, disclosing itself at the top, as the last triumphant chord was struck.

'I recollect him also as the talented and patient teacher always full of interest even in those whose efforts were feeble. And to his talents as a teacher

was added the charm of courtly manners and never-failing wit and love of fun. This he gave a fresh proof of but two or three years ago, when in answer to the pleasure shown him by some friend who had not seen him for some little time to again meet him at a soirée, he said, with the characteristic foreign shrug of the shoulders, "Que voulez vous? Je suis trop occupé pour avoir le temps de mourir." Let us hope the dear old man will be able to say the same for many days to come.'

In addition to Madame Jenny Lind-Goldschmidt, the pupils of Signor Garcia have included Madame Mathilde Marchesi, Johanna Wagner, Charles Santley, and Julius Stockhausen. The last named relates a characteristic story of his illustrious teacher. In 1848 Herr Stockhausen went to Paris in order to take lessons from Garcia, and calling upon the master timidly inquired his terms. The latter replied, 'How much do you wish to give me? I have no more pupils, they have all fled the Revolution.' 'But, honoured master,' rejoined the youth, 'you have just been trying a tenor who has a powerful voice.' Garcia replied: 'Yes, but he has no ear; and when I asked him what his occupation was, he said, "I am a turner." "Well," I answered, "very well, turn, turn again—no ear, no singer."' Mr. Arthur Oswald, another pupil and now a professor at the Royal Academy of Music, tells us that at one of his lessons he was stopped by Signor Garcia with the word 'wrong!' The pupil was surprised, because he felt sure that he had sung the right notes, also in time and tune, and with careful attention to the words and vocal phrasing. 'I will give you five minutes to find out,' said Garcia to the puzzled pupil, when he asked to be told the fault. At the end of that time the master said: 'Wrong production.'

As showing the importance which the veteran teacher attaches to poetic interpretation of all vocal music, we give three quotations from his valuable book 'Hints on singing' (Ascherberg), the said extracts being taken from the section headed 'Preparation of a piece' (p. 59):

The pupil must read the words of the piece again and again till each finest shadow of meaning has been mastered. He must next recite them with perfect simplicity and self-abandonment. The accent of truth apparent in the voice when speaking naturally is the basis of expression in singing. Light and shade, accent, sentiment, all become eloquent and persuasive. The imitation of instinctive impulse must, therefore, be the object of this special preparation.

A powerful means of exciting the mind to a vivid conception of the subject is to imagine the personage as standing before one, and let the phantom sing and act, criticising closely both efforts; then, when satisfied with the results, to imitate them exactly. By faithfully reproducing the impressions suggested by this creature of fancy, the artist will obtain more striking effects than by at once rendering a piece.

Another way is to recall some analogous situation in a work of art: for example, if we have to study the scene of Desdemona in the second act of Rossini's *Otello*, 'L'error d'un infelice,' one of the fine paintings of the Magdalene at the feet of Christ might occur to the mind. Grief and repentance could not assume a more pathetic form.



One of the most astounding things about this 'grand old man' of music is his vitality of body and vigour of mind at the rare age of five score years. He himself evidently thinks that his work is not yet done, because when a young lady applied to him last summer for lessons, he said: 'You are too young, your voice is not yet formed. Come to me in three years' time'!

#### THE CENTENARY CELEBRATIONS.

The reception, at the rooms of The Royal Medical and Chirurgical Society, 20, Hanover Square, on March 17, to celebrate the 100th birthday of Signor Garcia, was of a highly interesting nature; moreover, it may claim to be considered unique by reason of its international character and from the fact that two professions, those of music and medicine, joined hands in paying honour to whom honour was due. Sir Felix Semon, Chairman of the Garcia Committee, opened the proceedings by stating that the memorable day had been auspiciously begun by the King. His Majesty had 'commanded' Signor Garcia's attendance at Buckingham Palace and had invested the veteran musician with the honorary commandership of the Royal Victorian Order. But this was not all. The King, in addition to offering his congratulations and recognizing all that Signor Garcia had done for medicine and music, intimated that he wished to be personally represented at the banquet to be held in the evening, and would desire his Lord-in-Waiting, Lord Suffield, to attend as his representative. Needless to say that this characteristic kind-heartedness of the King shown towards the hero of the day, acted as a splendid tonic to the centenary celebrations.

Two other European Sovereigns gave tangible proof of their esteem and regard. The King of Spain conferred upon his veteran countryman the Royal Order of Alphonse XII., and the German Emperor bestowed the Great Gold Medal for Science, a distinction that had only been previously conferred upon four other scientists—Virchow, Koch, Erlich, and Mommsen. Both monarchs sent messages of congratulation through their personal representatives—the Spanish

Chargé d'Affaires (the Marquis de Villalobar) and Professor Fränkel. Addresses were then presented by the Royal Society of London, the University of Königsberg (which many years ago conferred the honorary degree of M.D. on Signor Garcia), the Victoria University of Manchester, the Medical Faculty of Heidelberg, Signor Garcia's old pupils, the Royal Academy of Music, and the Royal College of Music. There were also addresses or messages from about a score of English, Continental, and American Laryngological Societies, including the London Laryngological Society and the British Laryngo-Oto-Rhinological Association.



MADAME JENNY LIND-GOLDSCHMIDT.

GARCIA'S MOST EMINENT PUPIL.

FROM A DAGUERRETYPE BY KILBURN (1848), ENGRAVED BY WILLIAM HOLL.

Then followed the great event of the afternoon, the presentation to Signor Garcia of the portrait painted by Mr. John S. Sargent, R.A., of which we give a reproduction as a special supplement to the present issue of THE MUSICAL TIMES. In making the presentation Sir Felix Semon said that an album containing the names of the subscribers would be handed to Signor Garcia, and that about twenty laryngological societies and a large number of individuals had united to offer that testimonial.

After the portrait had been unveiled Signor Garcia rose to return thanks for the gift. In the course of his remarks he said :

How shall I thank you all, if your good-will should fail to interpret my poor faltering words? But that good-will is my most trusty staff. You, doctors, laryngologists, dear friends, to whom the little instrument to which such kind allusion has been made owes all its power for good; you, representatives of the great music schools of London in one of which I passed so many years, working happily beside brother musicians, and to the other of which I have so often come to mark with pride our own great art of music prospering beyond belief under the care of a beloved chief and genial staff; you, too, my pupils, among whom it rejoices me so keenly to welcome faces missed for many years and found again to-day, while others have been with me, near and dear; to you all, thanks from an old heart that did not know what youth it still possessed till it expanded to embrace you all. This portrait from the hand of this great master, which grew in happy hours, too few for me since they passed so rapidly in his companionship, shall be my pride and joy in the days to come. If you will bear with me a moment longer I should like to say one little inadequate word of thanks to him from whose initiative this wonderful demonstration has sprung, my friend Sir Felix Semon, with whose name I link that of an institution dear to me beyond all others, the Laryngological Society of London, and its chosen representative, that social Atlas, the Garcia Committee.

Among the musicians present were Sir Hubert Parry, Sir Alexander Mackenzie, Sir Frederick Bridge, Mr. Otto Goldschmidt, Mr. Walter Macfarren, Mr. Santley, Mr. Randegger, Dr. C. H. Lloyd, Dr. Eaton Faning, and Madame Blanche Marchesi, who brought a beautiful floral tribute from her parents, M. and Madame Marchesi.

In the evening a banquet, in honour of Signor Garcia, was held at the Hotel Cecil, attended by about 400 guests. Mr. Charters J. Symonds, M.S., President of the Laryngological Society of London, occupied the chair, on his right being the guest of the evening and Lord Suffield, the latter representing the King. In response to the toast of his health, proposed by Sir Felix Semon, the hero of the day replied in the following genial strain :

Words, one has said, are given us to conceal our thoughts. They will admirably fulfil that purpose if you take mine as a full and complete expression of my feelings on this extraordinary occasion. But words, whatever use we make of them, are not mere masks. They are living things, intensely living things to some, to those of us who hold the magic ring that makes them slaves. They are as mighty friends, friends such as you to me, who from the ocean depths of your indulgence fling back to me my own poor and trivial deeds, transfigured into something 'rich and strange.' There are so many of you to be greeted, old friends out of the past, old pupils, comrades, children! Ah, children! Sixteen societies of laryngologists, and mostly come of age, calling me 'father'! They will have it so, and I am pretty proud of the title, I can tell you. Well, do you think one solitary man could find fit words to answer all these voices? But you can do it for me. There is an old story some of you may remember, which when I read it changed the aspect of things for me by its very name, for that was a stroke of genius, 'Put yourself in his place.' What a different world it would be if we all did that. Well, you try now. Try hard. Think yourselves each 100 years old to-day. Not the ladies, I will not ask them. Though they may come to that, they will never look it, and they will never know it,

and no one will ever believe it. But you men can try. Fancy you each have lived 100 years and woke to-day to find yourself surrounded by kindly clamorous voices, 'troops of friends.' What would you say? I think you would say nought. Only the infinite nought which circles all things could give an adequate answer to you all. I shall say nought to this great master of the brush, Mr. Sargent, who with a few creative touches in a moment brought life from void. I shall say nought to this rash friend of mine (Sir Felix Semon), who into the midst of a busy life crammed all the work and worry of the labour of love that has brought you here to-day; nought to the friends so very near my heart, the Laryngological Society of London, and the chosen band whose really terrible labours it fills me with remorse to think about—the members of the Garcia Committee; I shall say nought, nought, nought to all of you except just this, 'God bless you every one.'

In the course of the evening the hero of the banquet received the following telegram from the Prime Minister, Mr. Arthur Balfour :

I send heartiest congratulations.

#### CASTLE RISING AND SANDRINGHAM.

Castle Rising is a delightful and interesting village situated four and a-half miles from King's Lynn on the road to Sandringham. It can hardly be called a rising place, except in name, but it was formerly a township of considerable importance. From 1558 until the Reform Bill of 1832 it returned two members to Parliament. They were elected on the nomination of two landowners, the election taking place in the church with the Mayor as returning officer, and the agents of the two families managing the business. 'A Mayor?' someone who has visited the village may be inclined to exclaim. Yes; up to the year 1835 Castle Rising was an ancient Borough by prescription and had its Mayor and two aldermen. Moreover, until 1883, when this and other Boroughs, picturesque even in their ancient institutions, were effaced, Castle Rising had its separate Commission of the Peace. But it had no prison. Two logs of wood, called 'roaring Meg' and 'pretty Betty,' were fastened to the ankles of the unfortunate prisoners as their punishment. These primitive hindrances to liberty are still preserved in the castle.

The Castle Rising of to-day is celebrated for three things: the castle, the almshouses, and the church. The castle, more or less in ruins, is hidden from the distance by earthworks round it, only the top of the Keep being in view. As Mr. E. M. Beloe, the learned antiquary of the district, says: 'We have here one of the finest examples of the mighty earthworks which were raised to guard the Great Road which passed it. They are purely British. Nothing Roman has ever been found, and the form of the works does not denote that origin.' The castle itself is of the latter part of the 12th century, and has in some of its parts the most beautiful and refined designs of late Norman work. These have frequently been sketched and engraved, together with the whole of its exterior, and are well known. Within, it partakes of the usual form of a first-rate Norman keep. It is approached from the outside by a staircase

which enters a large lobby, groined about a century after its building. This is the ante-hall to the great hall, and the entrance between the two is one of the grandest pieces of Norman work that we have. This magnificent arch has been for centuries blocked up to divide the hall from the ante-hall in order to make that a separate room for the keeper. When this arch was open the view of the hall from the ante-hall must have been very grand, and proves how lavish the expenditure of William D'Albini the Second must have been both on his castle and his church. To the right of the arch was an entrance to a gallery of the hall from the ante-hall: this gallery went down the side of the hall and along it were carried the necessities to the apartments at the end. To the left from the staircase, and also from the hall, was the entrance to the chapel, of rather unusual form, which remains fairly perfect. The local interest of the ruin lies in the fact of the imprisonment within its walls of Queen Isabella, mother of Edward III. The young king visited her there, and in his letters

addressed her as 'carissima mater.' Viewed in the glorious sunlight of a perfect summer's day, this fine old castle is seen to the best advantage.

The Alms-houses at Castle Rising are the perfect embodiment of a quiet resting-place, and form a most interesting and quaint feature of the village. In letters-patent and in all documents they are styled 'The Hospital of the Holy and Undivided Trinity of Castle Rising, of the foundation of Henry, Earl of Northampton.' The Alms-houses remain as they were built, 1609-1615. To quote from Mr. Beloe\* 'It forms a square court. The Chapel is on the side opposite the entrance, with the common hall on the one hand and the matron's residence on the other, and around are the rooms of twelve "poor women." It is a beautiful example of Norfolk brick architecture' (see p. 236). The old ladies who are so comfortably housed in this home of peace wear antique chimney-pot beaver hats, and their quaint red cloaks are adorned with the Howard badge.

\* \* Castle Rising, Norfolk: the Barony; the Borough; the Franchise. A Sketch by Edward M. Beloe, F.S.A. Reprinted from the Proceedings of the Norfolk and Norwich Archaeological Society. 1894.

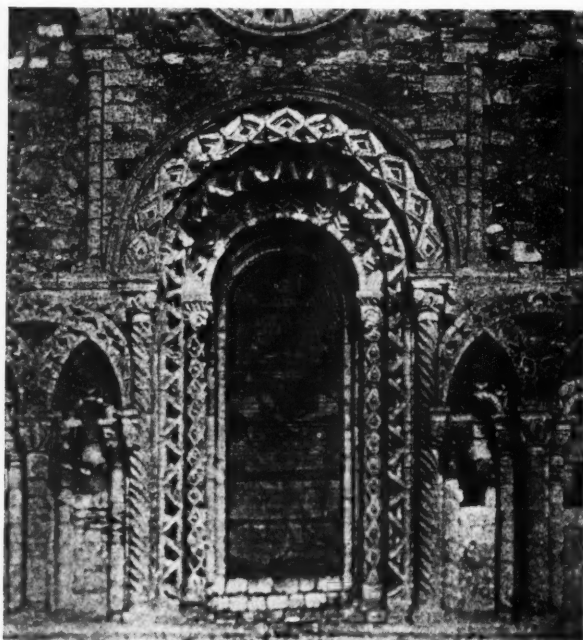


CASTLE RISING CHURCH.

Photograph by Mr. F. Ralph, Dersingham.

We now come to the church, of which all the outside walls, except the transept, are late Norman. Mr. Beloe gives expression to his righteous anger at the changes which have been wrought in this

when Stigand was bishop of Norwich—for he was owner of Rising as his private estate, and perhaps withdrew it from episcopal authority, and the bishops never regained their right.



THE WEST WINDOW AND SECTION OF ARCADING,  
CASTLE RISING CHURCH.

(From Mr. E. M. Beloe's paper on *Castle Rising in the Proceedings of the Norfolk and Norwich Archaeological Society*, 1894.)

ancient sanctuary. He says: 'The demon of restoration never has done worse work than has been done here. Salvin added a row of quasi clerestory windows without the slightest authority, and raised the roof: this was followed in a few years by Street's addition of a short transept, which was subsequently taken down. But, on the death of the Honourable Mrs. Greville Howard, in 1872, a sum of money was left sufficient to destroy all its beauty and proportion. There were added a story to the tower, costly and vulgar, a new porch rather worse, and the transept rebuilt.' But these terrible transformations have not much affected the interior, with its tower gallery, nor the fine Norman west front; a photograph of a section of the latter, showing the detail of the west window and part of the arcading, will be found above.

The church of Castle Rising is not only exceptional in its structure, but in its administration. There are four parishes,—Rising, the two Woottons, and Roydon—entirely free from episcopal jurisdiction, and also, except inductions, from that of the archdeacon; but they collectively form, under the rector of Rising, a kind of sub-episcopate, and each rector proves the wills of his parishioners. Probably this arose

afterwards I showed the tune to Barnby, who passed it on to the Rev. R. Brown-Borthwick for insertion in a new Hymnal he was then bringing out. A curious thing happened. Barnby did not like one passage in my tune and wrote an amendment which I cheerfully accepted, and Barnby's *patch* appeared in Brown-Borthwick's book. A few years later Novello's "Hymnary" was on the point of coming out and my tune to "The roseate hues" was included in it. Shortly before publication, Barnby wrote to me asking me to reconsider one strain. It was the identical passage that he himself, not so very long before, had interpolated! I did reconsider it, or rather, as I suppose that one cannot be said to reconsider another man's idea, I changed it; and the result now stands in the "Hymnary." My old master Garrett discovered a likeness between the second part of my tune and a song then in vogue called, I think, "The Mouse-trap Man." I am bound to admit that there is a certain justification for the gibe, though I emphatically declare I had never heard the ditty in question when I wrote "Castle Rising." It was Garrett's delight to hum the phrase in question in a casual, abstracted manner in my hearing, especially when he thought I wanted taking down a peg!

Castle Rising has given the name to a well-known and melodious hymn-tune composed by the Rev. Canon F. A. J. Hervey, C.V.O., Domestic Chaplain to the King. The origin of the tune may be told in the composer's own words as related to the writer of this article. 'I wrote the tune,' says Canon Hervey, 'in my Cambridge undergraduate days. I was staying for a few days, as I very often did, at Castle Rising rectory with my uncle, the late Chancellor Bagot, who was rector of the parish for very many years. I was waiting in the drawing-room for some of my cousins with whom I was going out somewhere, probably bent on mischief of some sort. Lying on the pianoforte—that dear old Broadwood grand, how well I remember it!—was a copy of "Hymns Ancient and Modern," and a scrap of blank music-paper, and I had a pencil in my pocket. I happened to open the book at "The roseate hues" and found a tune—mind, that was in the *first* edition—that hardly seemed to me to suit the words: and then and there, standing with elbow on the lid of the piano, I scribbled down the tune, instinctively changing the rhythm at the fifth line, in which respect I see that I have been followed by other setters of the same hymn. Soon



When Canon Hervey as a boy visited his uncle at Castle Rising he little thought that he would one day become rector of the neighbouring parish of Sandringham, the country home of the King.

## SANDRINGHAM.

From Rising we go down the hill and over the marsh, in the centre of which runs a river wending its way from the chalk hills of Norfolk to the sea: this river divides the Castle Rising and Sandringham estates. Straight away for the next half-mile is Butler's Cross, the broken shaft of which marks the boundary of the chase of Rising as distinguished from its estate, and here the interest in Sandringham begins.

Sandringham is the mansion with the accessories to a large property belonging to the King, together with the residences of those who are attached to his Majesty, or who are useful to the upkeep of the estate. The mansion and park with these residences have been for centuries alone—it is the several villages aggregated around which form Sandringham, these villages being Babingley, West Newton, and Wolferton, and in the 18th century Appleton was added.

But Sandringham is of special interest, for it is the seat of him who represents the modern power of the Empire. The estate formerly belonged to the Henleys, who sold it on the death (in 1834) of Mr. H. Hoste Henley to Mr. Motteaux, of a well-known Huguenot family settled at Beachamwell, in Norfolk, and he bequeathed it to the Honourable Spencer Cowper. In 1863 Mr. Cowper sold the estate to the Prince of Wales.

At West Newton, the working settlement of the whole estate—as it comprises the houses of the labourers who toil thereupon—everything is in beautiful order, and all the recent alterations have not injured its great natural beauty. The church of SS. Peter and Paul, standing on a slope, was restored at the sole expense of his Majesty, and Queen Victoria gave the organ. The club house for the use of the inhabitants, and opened on November 9, 1884, is managed by the labourers themselves.

About a mile beyond is Appleton, which came to the Sandringham estate in 1710: by its ruined church stands the residence of Their Royal Highnesses the Prince and Princess Charles of Denmark. York Cottage, the residence of the Prince of Wales, stands within the grounds of Sandringham. It has a lovely outlook over the lake and woodland and deer of the Park, and then we come to Sandringham House, the country home of the King.

The old house—a square, cemented building—was pulled down, and has been rebuilt by

his Majesty. As it now stands, the house is in singularly good taste, with no pretension: in fact, the residence of a country gentleman, with every accommodation for his distinguished visitors. A short time before his accession the King purchased Anmer, and with it a great part of Shernbourne, thus greatly extending his estate, which now consists of 11,000 acres. One day in the week during the summer his Majesty is graciously pleased to throw open the beautiful grounds of Sandringham, wherein visitors are allowed to visit the kennels, stables, church, &c., without let or hindrance. Over the whole of his property the King exercises a personal superintendence which cannot be excelled by any practical farmer in the county. Everything receives his individual attention, and all improvements spring from his Majesty himself. In this, the work of his private life, there is order and skilful management: this is the King at home.

Sandringham Church, dedicated to St. Mary Magdalene, and picturesquely situated in the Park, is a small building in the Perpendicular style; it comprises nave, chancel, transepts, western tower, and south porch. The transepts contain four beautiful stained-glass windows by Messrs. Heaton and Butler, the gifts respectively of her late



THE NORMAN FRONT OF CASTLE RISING CHURCH.

Majesty Queen Victoria, H.R.H. the late Duke of Saxe-Coburg-Gotha, the late Mr. F. W. Gibbs, Q.C., and the members of his Majesty's Household. The west wall of the tower is adorned by a



window, by the same artists, erected in memory of the late Duke of Clarence by his Royal Highness's brother officers in the 10th Hussars, and in the chancel are four small windows (also by Messrs. Heaton and Butler) presented by the King, one being in memory of the infant Prince who died at Sandringham in 1871, and whose little grave is in the churchyard immediately beneath the east window. The two windows in the nave are filled with Munich glass, and the stained glass in the east window is by Messrs. Clayton and Bell. On each side of the chancel—which contains medallions in marble to the memory of several members of the Royal Family, including one to Queen Victoria—is a spacious seat of open

carved oak work, affording accommodation for the King and Queen and other members of the Royal Family, their Majesties' guests, and Household.

The organ is placed at the west end of the church, as shown on p. 237. The organist of the church is Mr. Arthur H. Cross, who has held the appointment since 1878. The choir, which is unsurpassed, consists *entirely* of the royal servants and their children, and the service is sung without any outside help. Canon Hervey says: 'We aim at *simple* excellence—or excellent simplicity, which?—*i.e.*, Anglican Chants and "Hymns Ancient and Modern."

Fair efficiency is maintained by rigid exclusion of chants and tunes presenting difficulty as regards



CANON HERVEY AT THE PORCH OF SANDRINGHAM CHURCH.  
(Photograph by his daughter, Miss Alexandra Hervey.)



CASTLE RISING BEDE HOUSES, BUILT IN 1615.

STYLED IN ALL DOCUMENTS AS 'THE HOSPITAL OF THE HOLY AND UNDIVIDED TRINITY OF CASTLE EISING, OF THE FOUNDATION OF HENRY, EARL OF NORTHAMPTON.'

(From Mr. E. M. Beloe's paper on *Castle Rising* in the *Proceedings of the Norfolk and Norwich Archaeological Society*, 1897.)



SANDRINGHAM CHURCH.

(Photograph by Mr. F. Ralph, Dersingham.)

both compass and progression in any of the four parts.' How sensible this is. Would that other village churches had such a wise rector as the Reverend Frederick Alfred John Hervey, C.V.O., M.A., Domestic Chaplain to the King, Canon of Norwich, and Rector of Sandringham (with West Newton and Babingley), Norfolk.

For kind help in the preparation of the above article we are indebted to the Rev. Canon Hervey, of Sandringham, and Mr. Edward M. Beloe, F.S.A., of King's Lynn, who also has permitted the use of three photographs.

DOTTED CROTCHET.

## CLIFTON COLLEGE AND ITS MUSIC.

The youngest of the great public schools of England, Clifton, is in the front rank in regard to music, as indeed it is in all educational achievement. While the classics are fundamentals in the school curriculum, the enlightened policy of its three successive and wise headmasters has permeated this modern foundation with healthy views of education: consequently antiquated and useless traditions have not been allowed to canker the usefulness of this splendid institution. Clifton College was founded in 1862. Its phenomenal success is due primarily to its first

headmaster, Dr. Percival, now Bishop of Hereford, who opened it with sixty boys; and subsequently to Canon Wilson, now of Worcester. At the present time there are nearly 600 boys, a tenfold increase in forty-two years. Most schools have their ups and downs; but while Clifton, by reason of its natural environment, will always have its Downs, it has no cause to complain of its 'ups.'

One of the most healthily situated of public schools, its buildings form a picturesque group, as the accompanying photograph testifies. When the school

was opened (in 1862) only 'Big School' and the Head's house were built. In 1867 the beautiful College Chapel was erected by Mrs. Guthrie in memory of her husband, Canon Guthrie, formerly Chairman of the Council. The reredos is enriched with some beautiful mosaics and other memorials to departed friends. The Quadrangle was proceeded with by adding the Percival buildings, to commemorate the beneficent régime of the first headmaster, and in 1889 the Great Tower was added and named the Wilson Tower after Canon Wilson, Dr. Percival's successor in the headmastership, who largely contributed to its erection. Of these subsequent additions to the fair pile of buildings, the library and museum are permanent tributes to the far-reaching influence of Dr. Percival and his successors in moulding the lives of the thousands of boys who have passed, and who will pass through the school.

As to the study of music at Clifton, a serious attempt is being made to render it possible for a boy to combine the advantages of a public school education with a musical training sufficiently adequate to enable him to make music his vocation if he so desires. How is this worked out? In the first place music is recognized as a serious study at Clifton. Engagements made for music lessons and practices have to be strictly kept. A certain weekly minimum of practice is insisted upon; but a large number of boys of their own free will habitually exceed this minimum. At the

in full sympathy with the study of music, recognising it as a refining influence in a boy's life. The foundation of the music course at Clifton was laid by the first music-master, the late Mr. W. F. Trimmell. But the present healthy state of affairs is due to the liberal educational atmosphere of the school, combined with the exertions of the present organist and director of the music, Mr. A. H. Peppin, and of his able staff, which includes Mr. F. S. Gardner, Mr. F. W. Rootham, Mr. R. O. Beachcroft, and Mr. W. E. Smith.

It is interesting to learn some of the methods which have been so successful in results. The Music School (see the photograph on p. 239), built in 1898, consists of a fine hall suitable for full rehearsals of a choral or orchestral work. In the lower part are nineteen sound-proof teaching and practising rooms, which any boy can use for practice at any time, if the room is disengaged; and as every door is provided with a glass peep-hole, no occupant of the room need be disturbed by anyone in quest of practice. The boys are taught the organ, pianoforte, violin, violoncello, harmony, and class-singing. A ponderous ledger is kept, in which the name and record of every boy learning music is entered, with the title of every piece learned, or in the process of being learned, the date it was commenced and finished, &c. In looking through these lists of pieces, one is struck with the excellence of their selection, there being nothing unworthy of serious



BIG SCHOOL.

LIBRARY AND  
MUSEUM.

WILSON TOWER.

CHAPEL.

CLIFTON COLLEGE, FROM 'THE CLOSE' (CRICKET GROUND).

(Photograph by Mr. R. C. Fawcett, M.A.)

same time it is the boast of the music staff that the study of music at the school is carried on without any interference with the just claims either of school work or of athletics. Not only does the headmaster, the Rev. Dr. M. G. Glazebrook, support the efforts put forth by his musical staff, but the assistant-masters are

study even in the wisely-given bright pieces, which boys of yet older growth delight in.

A valuable stimulus to the work consists of 'House competitions in music,' held yearly. Each of the nine Houses sends in three or four boys (pianoforte, organ, violin, or violoncello pupils, as the case may be) to

compete against boys from another 'House.' A preliminary competition settles the order of the final test, at which four 'Houses' compete for the Challenge Cup. An outside adjudicator makes the final awards, and the keenness of the competition furnishes a commendable incentive to earnest work on the part of

and Strings (by Böhm), pianoforte solos (including a Prelude and Fugue from Bach's '48'), violin solos, violoncello solos, and two folk-songs to test the capacity of the choir—all the music being good but not dry, interesting but educative, as of course it should be.



FIVES COURT.

MUSIC SCHOOL.

(Photograph by Mr. R. C. Fawcett, M.A.)

both teachers and pupils. To show the standard of work—that is the *ordinary* work, as distinct from mere examination grind—at these 'House competitions,' we give the programmes of the first four Houses at the competition held in July last:

Pianoforte—Song without words (No. 25) ..	Mendelssohn.
Violoncello—Adagio (Op. 38) ..	Bargiel.
Pianoforte—Wedding-day (Op. 65, No. 6) ..	Grieg.
Organ—Prelude and Fugue in F ..	Bach.
Organ—Great Fugue in G minor ..	Bach.
Pianoforte—Nocturne in G minor (Op. 37, No. 1) ..	Chopin.
Pianoforte—Waltz in D flat (Op. 64, No. 1) ..	Chopin.
Violin—Largo ..	Handel.
Violin—Meditation ..	Bach—Gounod.
Violin and Pianoforte Duet—Sonata (No. 2) ..	Bach.
Pianoforte—Study (Op. 47, No. 25) ..	Heller.
Violin—Romance in F (Op. 50) ..	Beethoven.
Pianoforte—Sonata, Les Adieux (Op. 81, No. 1) ..	Beethoven.
Violin and Pianoforte Duet—Allegro from Sonata in F (No. 5) ..	Beethoven.
Pianoforte—Prelude in A flat (Op. 28, No. 17) ..	Chopin.
Pianoforte—Romance in F (Op. 26, No. 1) ..	Rubinstein.

The foregoing list furnishes definite information of the solid and practical work—guided by artistic ideals and organized on common-sense lines—that is carried on among the senior boys in the school. No less satisfactory are the methods pursued in the Junior School. At the last concert—the performers being boys whose ages ranged from eleven to fourteen-and-a-half—the programme included a Trio for Pianoforte

It is quite possible so to exaggerate the importance of the study of music in a public school as to repel rather than attract the sympathy of boys and even masters. To start on a propaganda of making every boy musical, or compelling him to learn a musical instrument, would end in failure. But there is no reason why a boy should not be encouraged to take an interest in music, even though he may never become a performer. This is what the musical arrangements of the school are designed to do, and with results that justify all the thought and care bestowed upon them. And who can estimate the far-reaching benefits of such methods upon boys who in after life will hold positions of influence and responsibility? As showing how this interestization (if the word may be allowed) in music is carried out at Clifton, Mr. Peppin hands us the analytical programme of an orchestral concert given in 'Big School' last October, and at which a complete professional orchestra conducted by him played the following selection:

Overture ..	'Tannhäuser' ..	Wagner.
Symphony No. 7 ..	..	Beethoven.
(Allegretto and Presto and Trio movements.)		
Two Gavottes ..	..	Bach.
Overture to 'Rosamunde' ..	..	Schubert.
Two Hungarian Dances ..	..	Brahms.
Symphonic Poem 'Dance Macabre' ..	..	Saint-Saëns.

For a month before this orchestral concert—which is an annual event—informal and voluntary lectures are given on the various works to be performed. These discourses, with musical illustrations played on the pianoforte, are attended by at least 200 boys, all of whom soon get to know the principal themes—in fact, first and second subjects are being constantly whistled about the place. The whole school attends the concert and forms a most intelligent and enthusiastic audience: last October these music-loving young Cliftonians wanted to encore almost every piece in the programme, and not the least irresistible and unanimous demand for repetition was that of the Beethoven Presto and Trio! The exigencies of space prevent us from enlarging upon the concert side of the work done at Clifton,—the result of a natural and healthy growth after careful seed-sowing and skilled nurture—but we may mention that the ordinary resources of the school enable performances to be given of such works as Stanford's 'Revenge,' Mozart's 'Figaro' Overture and the first movement of Schumann's Pianoforte Quintet, played by the boys themselves.

In connection with the important matter of training listeners in music, some wise words of Mr. Peppin's may be quoted: they form the conclusion of an article on 'Music and Secondary Education,' contributed by him to *The School World* of June, 1900:—

A large and most important class of boys for whom a school music-master must provide is the class consisting of those who will never be performers, but, by the grace of heaven, may become intelligent listeners. The art of listening to music is a difficult one, and needs much training. You may, and should, provide concerts of good music for your boys, but that alone is of little use. Make them sit still and listen to a quartet of Beethoven's for the first time, and most of them will come away with the indelible impression that classical music is a thing entirely outside their ken. The net must be a wide one and must be skilfully cast. The programme should be short, and the individual numbers attractive and varied. Analytical programmes containing brief biographies and quotations from the leading themes should be printed and circulated for weeks beforehand. Boys should be encouraged to come to the music-school and have these programmes explained and the themes played over, and those who learn music should be persuaded to hammer the themes out for themselves. Everything, in fact, should be done to arouse interest in the pieces before they are listened to at the concert, because interest is the best preliminary to appreciation. The net must be wide even if only a few fish are to be caught. Many missionaries have found the truth of this, and a school music-master must always be something of a missionary.

Two choral services are held on Sundays in the School Chapel. The organ is unfortunately badly placed for sustaining an adequate accompaniment to a large number of voices; it would seem as if the west gallery was the proper situation for the instrument. The chapel choir consists of about fifty voices, including six or seven masters. It is interesting to know that Dr. S. S. Wesley specially composed for the College an anthem, a setting of the words 'Let us now praise famous men.' In this connection the 'Clifton College Register' (1904) furnishes the following interesting information:

The association of our music with the late Dr. Wesley is a memory of which the School may well be proud. In 1873 and 1874 Dr. Wesley wrote two anthems for

us—one, that which we now use at Commemoration, the other a more elaborate composition to the same words. Some extracts from his correspondence with Mr. Trimmell will be found characteristic of the great musician:

October, 1873: 'My reason for not liking to set the words ["Let us now praise famous men," &c.] is this—I don't like much solo singing in church.'

A more difficult setting was first composed, the Doctor often referring to the fact that the words had 'proved a hard task.' This form of the anthem was intended for a professional choir. Upon its unsuitability being represented to Dr. Wesley, he wrote the anthem which we now use, the words only being the same.

In November, 1873, he writes: 'I hope I have not left out any words. One word I know I have; but I did not think it mattered, or I would have put it in. It is the word "for," in ver. 14 [Ecclesiasticus xlv.]. Oddly enough, Handel left out that word in his setting of the verse. It occurs in one of his Chandos Anthems, and used to be sung at Royal funerals. I did not think I should ever have set words which are all about mankind.'

In July, 1874, Mr. Trimmell received the easier anthem, which we now sing at Commemoration: 'I now send the second anthem I have composed to the words—the difficult words you gave me. I assure you they have proved a hard task. I am pleased with what I send, and hope it will suit your young warblers.'

From a large number of boys at a public school some are sure to become 'famous men.' Mr. Plunket Greene, a Clifton 'old boy,' is an instance; and one may hope that fame may come to H. T. Depree, another Cliftonian, who has obtained an organ scholarship at Clare College, Cambridge. Mr. Depree gained this distinction while still at Clifton, where he had been taught exclusively from the age of eleven. Other musical scholarships recently gained by Clifton boys have been the Stewart of Rannoch University Scholarship for Music (Cambridge), and the Organ Scholarship at Worcester College, Oxford, gained by Mr. C. B. Allen, who was trained at the school from his fourteenth to his eighteenth year, and subsequently for one year at the Royal College of Music. These are results upon which the musical staff are to be warmly congratulated. That the College is showing increased interest in the art is proved by the offer of an open scholarship for Music of £25 a year (with possible augmentation) to a candidate showing sufficient knowledge in Latin, Mathematics, English, and French.

Finally, no better testimony to the value of music as an educational influence at Clifton College could be borne than the opinion of the Head Master, the Rev. Dr. Glazebrook, who has kindly contributed the following remarks specially for this article:

'The object which we have set before us for the last eight years is to give music a definite place as an integral part of a liberal education. Therefore, though we have welcomed exceptional talent and tried to develop it, we have thought chiefly of the influence of music upon the school as a whole. Not that every boy should learn either to sing or to play an instrument,—only about one-third of the whole number do so—but that every boy should feel music to be part of his life. Thanks to Mr. Peppin, and the able masters who work so harmoniously with him, a large measure of success has been attained.

'Long ago I learned from John Farmer, at Harrow, to regard music as a moral agent. Unison "house-singing" of the type which he invented has been an



institution at Clifton for a dozen years. The good-fellowship and good feeling which are promoted by all singing together, whether they have voices or not, do not cease with the moment, but are a permanent influence making for unity. Nor is it less important that familiarity with wholesome words and tunes defends the mind and the lips from much that is trivial or base in the popular songs of the day. This kind of singing has been wisely encouraged by Mr. Peppin, though he has left the management of it to amateurs. His own principal work has been to give music the intellectual hold without which it cannot exercise its full powers.

By various means a remarkable degree of interest has been aroused. The average boy, who can neither

And the few boys of real talent are greatly benefited. In the attitude of others they find at once a stimulus to effort and a check upon pretension, for they have not that consciousness of singularity which is the root of affectation.

Intellectual and moral influences unite in the chapel service. The increased love of music, together with the wonderful improvement of the choir, has lent a new grace to worship, without in any degree diminishing reverence. Again and again I hear from old boys that some of their happiest recollections of Clifton are connected with the psalms and hymns which they learned to love there.

He who cherishes such memories is under the spell of music still. He has taken with him into



THE CHAPEL, CLIFTON COLLEGE.

(Photograph by Mr. R. C. Fawcett, M.A.)

play nor sing, at least testifies to the reality of music by his criticisms. He can judge solo performances with only partial reference to the popularity of the player. He can often show a real appreciation of long orchestral pieces, and discuss them, if not with knowledge, at least with pleasure. Indeed, it is delightful to sit among the school at an orchestral concert for which Mr. Peppin's lectures have prepared them, and see how intelligently the boys enjoy music of a high class. This creates an atmosphere at once critical and sympathetic, which is highly favourable to all degrees of ability. Average boys, who cannot expect ever to play well, are encouraged to a degree of careful effort which disciplines the mind and trains the perceptions better than some regular school subjects. Those, again, who have a moderate gift make the most of it, and often play surprisingly well: so that there are now individual houses which can give as good a concert as the whole school could offer ten years ago.

manhood a sensibility to that great art which is second only to poetry in the power to refine feeling and interpret life. When music is not a thing apart, making for singularity, but woven into the texture of a liberal education, the mind in which it lives cannot but be sympathetic and humane.



The Royal Library at Berlin has just purchased the valuable collection of Bach autographs and manuscripts which formerly belonged to Franz Hauser, after whose death they became the property of his son Josef, who died last year. There are said to be 194 cantatas, the autograph of the 'Luke' Passion, and various instrumental works, of which 282 sheets are in Bach's own handwriting.

## Occasional Notes.

He that can set and humour notes aright,  
Will move the soul to sorrow, to delight,  
To courage, courtesy, to consolation,  
To love, to gravity, to contemplation :  
It hath been known (by its magnetic motion)  
To raise repentance, and advance devotion.  
It works on all the faculties, and why?  
The very soul itself is harmony.  
Music it is the breath of second birth,  
The saints' employment and the angels' mirth,  
The rhetoric of Seraphims ; a gem  
In the King's Crown of New Jerusalem :  
They sing continually ; the exposition  
Must needs infer there is no intermission.  
I hear some men hate music ; let them show  
In holy writ what else the angels do :  
Then those that do despise such sacred mirth,  
Are neither fit for Heaven, nor for Earth.

ANON. 1678.

The performance of Sir Hubert Parry's oratorio 'Judith' recently given at Huddersfield and noticed by our Yorkshire correspondent, deserves more than passing recognition. Huddersfield rejoices in the possession of choralists especially gifted with fine resonant voices, and with an unbounded enthusiasm for the art in its highest forms. When such rich and obediently plastic material is shaped by the will of a chorus-master like Dr. Coward, and applied to the interpretation of a masterpiece of modern choral writing, it may be imagined that the result must be supremely fine. It was astonishing to hear chorus after chorus sung, now with exciting vehemence and now with dainty delicacy, and to find that in the superb numbers at the end of the work these inexhaustible singers surpassed their previous record in piling up magnificent climaxes. What inspiration and encouragement our English school of composers may derive from this display of ability and enthusiasm ! What thrills of pleasure Sir Hubert Parry, who conducted, must have experienced on finding his imaginings gorgeously and vividly realized as probably they never have been before in this work ! He has attempted to voice his feelings in the following letter sent to the secretary of the Society :

Royal College of Music,  
South Kensington, London.

March 9, 1905.

Dear Mr. Eagleton,—I must just send you a line to express my appreciation of the admirable forces you put at my disposal for the performance of 'Judith.' The orchestra really acquitted themselves most admirably, and gave me the most agreeable feeling of being most willing and unsparing of their attention and efforts to do all they could for the work. Of course it was a great delight to me to have Agnes Nicholls for 'Judith,' and the little boys seemed thoroughly good. As for the chorus, of course they quite beat my resources of expression to convey even approximately my sense of their truly superb performance. Their vigour and certainty, and dramatic intelligence are quite amazing, and as for the volume of tone, I can positively feel it inside still. It is a perfect delight to hear such singing.

With many thanks also for your friendliness and deep interest.—I am, Yours very truly,

C. HUBERT H. PARRY.

So, thanks to the Huddersfield choralists, the familiar expression 'to get inside a composer's work' gains a new and interesting nuance of meaning.

Instances are happily multiplying of the favour meted out to British composers on the Continent. On February 24 the 'Requiem' of Sir Charles Stanford was performed under the direction of that excellent artist Herr Julius Butts. Concerning the work the *Düsseldorfer Neueste Nachrichten* in a highly appreciative notice says :

With his 'Requiem' Herr Stanford takes an honourable position among composers of the present time. In this work he shows not only great ability in musicianship, but he makes it evident that he has successfully striven to clothe the ideas of his text in an appropriate musical garb. Herr Stanford, through his restrained language, which speaks to the heart, has found many friends. Though for these reasons we pay Herr Stanford the respect which we owe, yet we must confess that we should have preferred, especially in the 'Dies Ire,' a more energetic 'building-up' and a darker background. And in other places, now and again, the serious style is missed. With these exceptions, however, the general impression made by the work was excellent. In the polyphonic Sanctus the composer gives evidence of his great ability in the art of using the 'motif' and its contrapuntal treatment. The Agnus Dei ends the work in a highly intellectual and extremely impressive manner. The part which Herr Stanford has assigned to the orchestra must be accounted very successful. In all the seven numbers the solo quartet is prominently employed with the chorus, whereby great variety and excellent effect is obtained.

The interest of the public in the work increased from number to number. After the Sanctus the composer was called, and at the end had to return to the platform again and again to acknowledge the enthusiastic applause. No less was Prof. Butts honoured, to whom much gratitude is due for the preparation and splendid performance of the work.

Sir Edward Elgar's 'Variations' have recently been performed at Dresden, Munich, and Frankfurt. In a notice of the last-named concert, ably conducted by Herr Siegmund von Hausegger, the *Frankfurter General Anzeiger* says :

In this work the composer follows in the footsteps of Brahms, who in the Variation form has given us so much that is beautiful, and that has scarcely been equalled (in this particular style) since Beethoven. Yet this, the finest form of imagination and musicianship, has in Elgar's work found expression which—in addition to the evident and strong influence of Brahms—is not foreign to Tchaikovsky, and to which modern orchestral technique is no stranger. Many-sided and fascinating are the 'Variations' of this richly-gifted composer—now serious, now striding majestically, now playful and gay, but always noble and inspired, characteristics which he shares with masters so contrasted as Brahms and Tchaikovsky.

The Bristol Musical Festival—the eleventh of the series—is announced to be held on October 11, 12, 13, and 14, under the conductorship of Mr. George Riseley. The draft programme includes the following works :—

*Vocal:* 'Messiah' (the entire oratorio) ; 'Elijah' ; Mozart's Mass in C minor (*first time in England*) ; 'Engedi' ; 'Lohengrin' (the complete opera, without cuts) ; 'Edipus at Colonus' (Mendelssohn) ; 'Dream of Gerontius' (Elgar) ; 'Song of the Fates' (Brahms).

*Instrumental:* Symphony Fantastic, and its sequel 'Lélio' (Berlioz) ; Beethoven's Violin Concerto ; Mozart's Double Concerto for two Pianofortes ; and 'Talliefer' ('The Battle of Hastings'), by Richard Strauss (*first time in England*).

The statement in the draft programme that Brahms's 'Song of the Fates' ('Gesang der Parzen') is to be sung for the first time in England, is incorrect, as it was performed at a Richter Concert in London on May 5, 1884.

The recent Garcia Centenary commemoration, more especially in its banquet feature, is not without precedent. A similar function took place nearly a century ago, the hero of the day being a Mr. Bartholomew Johnson, of Scarborough. But the *Gentleman's Magazine* of October, 1810, shall tell the tale:

Oct. 3. Mr. Bartholomew Johnson, of Scarborough, Yorkshire, a highly respected musical character, completed one hundred years of his life, since the date of his baptism (3d Oct. 1710), as proved by the Parish Register of Wykeham (near Scarborough), where he was born. This event, so highly interesting to all who know him, was celebrated by a Jubilee Dinner, and musical performance, at the Freemasons' Hall in Scarborough. The selections of vocal music (accompanied chiefly on the organ) were well adapted to the occasion; and his musical friends at that place, assisted by the principal Chorists from York Cathedral, afforded the company much gratification. About ten o'clock at night the good old man bore a part in a Quartett, by performing on the Violoncello the Bass to a Minuet, which he himself composed upwards of sixty years ago, for the late Beilby Thomson, esq. of Escrick Park, in Yorkshire, by whose name it is usually known at Scarborough: the other instrumental parts were very obligingly and kindly written for the occasion by W. Shield, esq. in compliment to the original composer, whom Mr. Shield has long known and greatly esteemed. Lord Mulgrave, the Hon. Henry Phipps, the Worshipful the Bailiffs of Scarborough (Robert Tindall and William Chambers, esquires), Colonel Lloyd, Richard Cardwell, esq. and upwards of 70 of the respectable visitors and inhabitants of Scarborough and the neighbourhood, honoured the meeting with their company. Congratulatory letters on the occasion was sent by the Right Hon. C. Manners Sutton, the Hon. Gen. Phipps (the Members for Scarborough), and Richard Langley, esq. of Wykeham Abbey: the last of whom is the present proprietor of the estate on which Mr. Johnson was born. Several poetical compositions from the classical pens of the Rev. F. Wrangham, Tho. Hindewell, esq. &c. were sung, and recited, with great applause. The gratifying presence of the veteran Musician, together with the sight and hearing of his performance on his favourite instrument, gave birth to the most touching sentiments of sympathetic affection and transport in the hearts of the company, and realized Mr. Walter Scott's glowing description of the 'aged Minstrel':

'When ev'ry string's according glee  
Was blended into harmony;  
And then, he said, he would full fain  
He could recall an antient strain  
He never thought to try again:  
But quick he caught the measure wild;  
The *Old-Man* rais'd his face and smil'd,  
And lighten'd up his brilliant eye  
With all a Poet's ecstasy.  
In varying cadence, soft or strong,  
He swept the sounding chords along.  
The present scene, the future lot,  
His toils, his wants, were all forgot;  
Cold diffidence and age's frost  
In the full tide of song were lost.'

The venerable object of this public testimony of regard, retired about eleven o'clock, in the highest health and spirits, followed by the blessings and best wishes of all who were present.

Mr. Johnson was similarly honoured in 1809, when he entered his 100th year. The *Morning Chronicle* of October 10, 1809, thus records 'the conviviality of the Jubilee':

On Tuesday last, Mr. Bartholomew Johnson, of Scarborough, a well-known and highly respected musical character, entered the 100th year of his age. The Magistrates, Clergy, and a numerous circle of Gentlemen dined with him at the Freemasons' Hall, and

congratulated him on the auspicious event. An ode composed by his friend Shield expressly for the occasion, was sung with excellent effect; and several catches, glees, and musical performances succeeded, in which the good old man bore a part with much vivacity; and the conviviality of the Jubilee was kept up to a late hour with the utmost gratification that music, wine, and friendship could inspire.

The wonderful power of music to express our deepest emotions and its appropriateness to the most dramatic and, at the same time, most solemn incidents of life, is perhaps never more emphatically illustrated than on the occasion of the burial of a warrior with full military honours. On Saturday, March 18, the little churchyard of Churcham, five miles from the city of Gloucester, was roused from its customary quietude by the rare event of a military funeral. Sergeant Alfred Henry Hook, V.C., one of the valiant heroes of Rorke's Drift, was being brought to his last resting-place in the village among whose fields and lanes he had wandered as a boy. On a perfect spring afternoon, beautifully typical of the peace of death after the stormy tempests of this life, the procession wended its way in silence across the Severn out into the peaceful country roads. The gun-carriage, drawn by four fine bays, was escorted by detachments of soldiers representing many branches of the Service. Passing the beautiful grounds of Sir Hubert Parry's country home, the procession reached the lane leading from the main road to Churcham Church before the band began their last tribute to their dead comrade. Then, as the cortège turned into the narrow lane the thrilling strains of Handel's immortal march were heard among the silent trees and hedgerows—not as a mournful dirge, but in tones of triumph; the march of a victor led to glory, seeming to say: 'Well done, thou good and faithful servant!' But most beautiful of all, most inexpressibly appealing to every sense—military, musical, and human—was the final farewell of the soldier to the honoured dead. Then all instruments, save one, were silenced, for now the life of the camp is recalled as the buglers wake the echoes of that quiet country spot with the 'Last Post.'

Dr. C. Harford Lloyd writes as follows on the subject of Handel's use of the second inversion of the dominant seventh chord:

With reference to Dr. Cummings's article on p. 166 of the March number of THE MUSICAL TIMES, controverting Rockstro's statement that 'Handel never by any chance wrote the second inversion of the dominant seventh,' it may not be inapposite to note that Alessandro Scarlatti—who was born about twenty-six years before Handel—freely used this chord in performance. Mr. E. J. Dent, in his recently published and valuable work on the famous Italian master, quotes from Scarlatti's own rules for accompanying a *basso continuo* as follows: 'The second inversion of the dominant seventh, figured 6, and theoretically considered as a concordant second inversion of the "imperfect triad," is always to be given the fourth as well as the third in practice, when the bass descends conjunctly, . . . "because it sounds well."—(Alessandro Scarlatti: his Life and Works, p. 154.)

Dr. Cummings sends some further examples of Handel's use of the  $\frac{6}{4}$ —

Chorus, 'Thanks be to God' ('Messiah') bar 2: Suite de Pièces, book 2: Prelude in B flat, bar 28: Chaconne in G, bar 3; also in the 4th, 56th, and 60th Variations of the same composition.

Mischa Elman, the most recent of wonderful juvenile violinists, was born in 1892, at Stalnoje, a village in the Government of Kiev, of poor parents. His father, by profession a schoolmaster, had sufficient knowledge of music to be able to recognise his son's great talent. At the age of five, the boy played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him. In the face of many difficulties, M. Elman succeeded in taking his son to Odessa, so that the boy might undergo a thorough musical training, and after surmounting all kinds of obstacles, Mischa was admitted to the Imperial School of Music. The professors were not



long in estimating his wonderful gifts. He speedily developed a decided taste for the violin, and under the fostering influence of the celebrated Professor Fidelmann, he not only made rapid progress, but very soon attracted attention beyond the confines of Odessa. During his pupilage at the School of Music, the boy played before such masters of their art as Auer, Sarasate, Brodsky, and in so doing won their praise and approval. In November, 1902, Master Elman had another opportunity of playing before Professor Auer, whilst the latter was on a concert tour in Southern Russia, with the result that Auer bade him come to St. Petersburg, and took him as his pupil in January, 1903. Invited by Colonne to play at Paris, Nebdal at Prague, Steinbach at Cologne, and also in London—with what success in the Metropolis our notice of Mr. Charles Williams's concert on p. 259 fully testifies—this twelve-year-old violinist has already made himself famous. His future career will be watched with interest.

'What would they not give in London to have such a concert with 1,000 seats at a penny each?' asked Mr. Coleridge-Taylor after conducting a concert recently given by the York Symphony orchestra. As a matter of fact nearly 1,400 persons paid their penny to attend that music-making, and how thoroughly they enjoyed it! 'The best amateur band in the kingdom—not one of the best,' remarked the conductor-composer. Need anything more be said in testimony and encouragement of the enterprise of Mr. T. Tertius Noble in cultivating a love for good music in the city of York?

The one-act opera 'Don Sanche, ou le Château d'Amour,' composed by Liszt when fourteen years old and produced at the Paris Académie Royale in 1825, of which the score was discovered not very long ago, is, according to report, to be given at Paris in concert form. It is to be hoped that the critics will be able to pass a more favourable judgment on the music than did the Paris correspondent of the *Harmonicon* of 1825, who declared that 'the whole thing turned out to be of an exceedingly childish nature.'

Mr. F. Gilbert Webb, the well-known musical critic, has transferred his services from *The Standard* to *The Daily Telegraph*. His many friends will wish him success in his new field of journalistic work.

From THE MUSICAL TIMES of fifty years ago :

PHILHARMONIC SOCIETY.—The first concert of the season was on the 12th March. The new conductor, Herr Richard Wagner, commenced his new duties on this occasion.

A Correspondent—who says he is too old to go in for an examination, but who has managed to get on, if not honour, by degrees—sends us the following 'Questions' as being, in his opinion, suitable for an examination-paper in music :

1. Give an example of (a) an uncommon common chord, and (b) a disfigured bass.
2. Describe the punctuation of the organ, and explain its connection (if any) with an acoustical comma.
3. What animal's skin covered the first drum on record?
4. Under whom did Orpheus study when he learned the lute?
5. Give the names of all the compositions known which terminate with the common chord.
6. What kind of c(h)ord is used for *suspension*?
7. Draw up a programme suitable for the Concert of Europe, concluding with 'Rule, Britannia.'
8. If you were to write a *Symphonia Telephonia*, how would you express the inquiry 'Are you there?' assuming that the callee replied in a flat?

One of the many stories related of Dr. S. S. Wesley has reference to a performance of Handel's 'Judas Maccabæus,' at which the eminent musician presided at the organ. During the singing of the air 'Father of heaven,' Wesley remarked to a friend who was 'turning over' for him : 'In London we used to call that the cat's solo,' adding, with a chuckle, 'Don't you hear the words?'

'While we prepare with holy rites,  
To celebrate the *Feast of Lights* !'

An ecclesiastical journal, in treating of a musical subject, refers in the same paragraph to 'the works of Palestine' and 'The Holy City.' Geographically speaking, no fault can be found with such a juxtaposition.



## Church and Organ Music.

### THE PASSION CHORALE.

Of the German chorales that have enriched the worship-song of the English people, the Passion Chorale is one of the most beautiful. Its devotional strains will be sung during the present month in countless churches and chapels, therefore a few remarks on its history may not be unacceptable. Those who have not made a study of the evolution of hymn-tunes may be surprised to learn that this most sacredly charged melody is of secular origin, in fact, a love song. It is the composition of Hans Leo Hassler, a Nuremberg musician, and made its first appearance in his 'Lustgarten deutscher Gesänge,' published in 1601, where it appears thus, set to words beginning 'Mein G'müth ist mir verwirret':



The melody, however, soon found its way into the realm of sacred song by its insertion in 'Harmoniae sacrae,' . . . Gorlitz, 1613, only twelve years after it had first appeared as an amorous ditty. In the 'Harmoniae sacrae' the tune is harmonized in five parts and associated with the hymn beginning 'Herzlich thut mich verlangen,' the melody being in this form:



But it was not until the year 1656 that the tune was 'born again'—if the expression, without irreverence, may be used—when it became indissolubly associated with Paul Gerhardt's hymn 'O Haupt voll Blut und Wunden,' of which the English version is 'O sacred head, now wounded.' This happy mating of words and music took place in the Frankfort Edition of Crüger's 'Praxis' in 1656, and has continued to this day.

That John Sebastian Bach had a special affection for this chorale is evidenced by the fact of his having used it five times in his 'St. Matthew' Passion, where it appears in the keys of E, E flat, D, F, and C. It is hardly necessary to refer to the loveliness of these simple strains as they fall on the ear in the course of that wonderful oratorio; their soul-moving effect on the sympathetic hearer cannot be expressed in words. Organists who can still enjoy the tranquillity of pure organ music, and who are not intimately acquainted with Bach's Choral Preludes, may have their attention drawn to a very beautiful arrangement of the Passion Chorale in vol. 5 of the Peters edition of Bach's Organ Works, where it appears (No. 27) under its older title 'Herzlich thut mich verlangen.'

The great Cantor has harmonized the tune in various ways and in manner most masterly. We give one of

the lesser known examples of his harmonic resources in the following version from the '371 vierstimmige Choralgesänge von Johann Sebastian Bach':

### O HAUPT VOLL BLUT UND WUNDEN.



The stepwise progression of the melody will not escape notice, and the walk of the bass part is worthy of the simple superstructure as composed by Hassler.

Like many other composers who have contributed an undying strain to the music of the Church, very little is known of the life of Hans Leo Hassler. The eldest and ablest of the three sons of Isaac Hassler, a musician of Nuremberg, he is said to have been born in that Meistersinger town in the year 1564. A pupil first of his father and during the year 1584 of Gabrieli, at Venice, he became organist at Augsburg in 1585, and found a home in the house of the Fuggers in that town. In 1601 Hassler returned to Nuremberg on his appointment to the organistship of the Frauenkirche and 'städtischer Kapellmeister' at a salary of 200 gulden and a rent-free dwelling-house. Some years later (in 1608) he entered the service of Christian II. of Saxony as 'Hoforganist und Musicus.' He died at Frankfort, while on a visit there, on June 8, 1612. That Hassler was a prolific composer the pages of Eitner's Quellen-Lexikon bear abundant testimony. Proske says of his style that 'it unites all the greatest beauty and dignity that can be found in both the Italian and German art of that day.' It is quite certain that 'the greatest beauty and dignity' are combined in the Passion Chorale.

No less interesting than the origin of the tune is the history of the words with which for 250 years it has been so happily associated. The words form part of 'a sweet and beautiful' Latin hymn attributed to St. Bernard of Clairvaux, a saintly writer born in Burgundy in 1091 and one of the greatest men of mediæval times. This poem, addressed to the various parts of our Lord's body on the Cross, is in seven sections, the last of which, addressed to the Head, begins 'Salve caput cruentatum.' This section Paul Gerhardt, one of the most successful of German



hymn-writers, has translated into the familiar lines beginning 'O Haupt voll Blut und Wunden.' This hymn was published in 1656 when, as already stated, the Passion Chorale became mated to the words. It would be interesting to know if Gerhardt suggested the union of hymn and tune. The English translation—'O sacred head, now wounded'—to be found in nearly all hymnals, is that made by the Rev. Dr. James Waddell Alexander, an American divine, who died in 1859: it first appeared in 1830.

#### A MUSICAL PARISH CLERK.

To the curiosities in epitaphs may be added the following from *Notes and Queries* of March 11: the tombstone whereupon the inscription appears is in Warnham Churchyard, near Horsham, Sussex:

Sacred to the Memory of MICHAEL TURNER, clerk and sexton of this parish for 50 years, from Jan. 17, 1830 to Jan. 20, 1880. Born May 25, 1796. Died Dec. 18, 1885.

His duty done, beneath this stone  
Old Michael lies at rest.  
His rustic rig, his song, his jig  
Were ever of the best.

With nodding head, the choir he led,  
That none should start too soon:  
The second too, he sang full true,  
His viol played the tune.

And when at last his age had passed,  
One hundred—less eleven,  
With faithful cling to fiddle string,  
He sang himself to Heaven.

#### THE ETHICS OF ORGAN-BUILDING.

In connection with our remarks on this subject (p. 185 of the March issue), a London organ-builder writes as follows:

I think every organ-builder must have noticed with pleasure your comments on the increasing commission business on the part of organists. I cannot call it anything but a curse to honest trading, and it no doubt accounts for so many organs having to be rebuilt in a few years after their erection. The honest builder does not stand a chance when he is told, as I have been, that because commission asked for by an organist is not given the order will be placed elsewhere. I have told such an organist before now that it simply meant I was to rob the church authorities and hand over the money to him. The reply has been that it did not matter who built the organ so long as the commission was paid. When the builder is asked to allow an organist something out of the sum paid annually for tuning, I think it is time that the commission question was thoroughly exposed. It would be interesting to hear the views of other organ-builders on this subject.

At Canterbury Cathedral on March 2 was held the second of a trio of special musical services arranged to be given during the present season. The chief feature of the service was Dvorák's 'Stabat Mater,' sung in its new form, with English words ('At the foot of the Cross') as adapted by Mr. F. J. W. Crowe, of Chichester Cathedral. This was followed by a performance of Mozart's G minor Symphony. The orchestra numbered fifty-two players, and the chorus consisted of the members of the Cathedral Oratorio Society, assisted by a few tenors from Folkestone. Dr. Perrin, the Cathedral organist, who conducted with care and judgment, is to be heartily congratulated on his efforts in promoting these oratorio services in the noble minster of which he is chief musician.

#### WESLEY'S 'WILDERNESS.'

Mr. A. M. Martin, of Beckenham, writes:

DEAR SIR,—If the question of the tenor recitative in 'The Wilderness' has not already been sufficiently discussed, I should like to say that I was for five years a chorister at Gloucester Cathedral under my uncle Dr. S. S. Wesley, and I sang in the above anthem on more than one occasion to his organ accompaniment. My recollection as to the passage in question is perfectly clear: the C Sharp was used to *both* the words—'lame man.'

The annual general meeting of the Choir Benevolent Fund took place at the Chapter House, St. Paul's Cathedral, Mr. Calkin Lewis in the chair, when the fifty-third annual report was passed. As usual an eminently satisfactory balance sheet was presented, and the report gives the gratifying information that the time had been reached when a small annual pension could be granted to a few aged members, and that seven members had, during the past year, received this benefit. The members of the Committee are now increased by representatives of several provincial cathedrals. The statement that the Fund had been benefited by an offertory of over £10, collected at an organ recital given by Dr. G. J. Bennett, in Lincoln Cathedral, may suggest to some other Cathedral organists to 'go and do likewise.'

Mr. C. W. Perkins, organist to the Corporation of Birmingham, has compiled an interesting booklet entitled 'A Short Account of the Organ in the Town Hall, Birmingham.' The history of this famous instrument—which contains the first tuba ever made—is pleasantly set forth, and the seven illustrations add to the attractiveness of this well got-up brochure. It is published by Messrs. Cornish Brothers, Limited, Birmingham, at the price of two shillings.

The re-opening of the organ, after re-building, in St. Andrew's Church, Holborn, took place on March 1, when the resources of the renovated instrument were well displayed at a recital given by Mr. F. G. M. Ogbourne, organist of the church.

At the Welsh National Festival held in St. Paul's Cathedral on St. David's Day an anthem, 'Cenwch i Dduw,' was sung which had been composed by Mr. T. Westlake Morgan, Organist of Bangor Cathedral, specially for the occasion.

The Lenten performances of Bach's 'St. John' Passion have been given with their wonted impressiveness at St. Anne's Church, Soho, under the careful direction of Mr. E. H. Thorne.

#### ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral.—Fantasia in E minor, *Buxtehude*.

Mr. M. B. Kidd, Parish Church, Forfar.—Communion, *Grisson*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Postlude in D, *Tours*.

Mr. F. W. Whitehead, Ness Bank United Free Church, Inverness.—Meditation in F, *E. d'Evry*.

Mr. H. F. Nicholls, Victoria Road Congregational Church, Newport.—Andante in D, *Silas*.

Mr. A. M. Colchester, St. Paul's, Canonbury.—March in E flat, *Smart*.

Mr. Richard B. Hamilton, St. Aidan's, Liverpool.—Berceuse in G, *Faulkes*.

Mr. Fred. Gostelow, Town Hall, Burton-on-Trent.—Overture in C, *Hollins*.

Mr. H. R. Woleedge, St. Nicholas', Whitehaven.—Fugue in G, *S. Wesley*.

Mr. Arthur E. Davies, St. George's, Brockley.—First Sonata da Camera, *A. L. Pacé*.

Mr. H. Crackel, Wesleyan Church, Whittington Moor.—Second Sonata, *Guilmant*.

Mr. W. Henry Maxfield, St. John's, Altrincham.—Festal March in D, *Elvey*.

Mr. Allan Paterson, St. Paul's, Greenock.—Suite Gothique, *Boellmann*.

Mr. G. S. L. Lohr, Parish Church, Emsworth.—Concert Fantasia, *Stewart*.

Mr. J. E. Adkins, Parish Church, Preston.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Edward Potter, St. Luke's, West Holloway.—Sonata in E minor, *Rheinberger*.

Mr. John E. Borland, St. Botolph's, Bishopsgate.—Pastoral Prelude (on a descending scale), *Stainer*.

Mr. H. A. Hawkins, St. Paul's, Southampton.—Réverie and Intermezzo, *Selby*.

Mr. Felix Corbett, Town Hall, Middlesbrough.—Fantasia in F, *Freyer*.

Mr. William Reed, Chalmers Church, Quebec.—Fantasia in C, *Tours*.

Mr. Matthew Bowen, Parish Church, Ruabon.—Andante in F, *Smart*.

Mr. S. W. Pilling, St. Oswald's Church, Hotham (dedication of new organ built by Messrs. Alexander Young and Sons).—Variations on 'Adeste Fideles,' *Thomas Adams*.

Mr. H. Mozart Sheaves, Moss Side Baptist Church, Manchester.—Intermezzo in D flat, *Hollins*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn.—Theme with variations.—*Lemmens*.

Mr. P. J. Bradford, Brixton Independent Church (dedication of new organ, the gift of Amy, Lady Tate).—Cantilene, *Salomé*.

Mr. C. H. Moody, Stanhope Parish Church.—Concerto in D minor, *Stanley*.

Mr. Herbert Hodge, St. Nicholas Cole-Abbey.—Fantasia in E flat, *Saint-Saëns*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. Maitland Barnes, Congregational Church, Wellingborough.

Mr. Arnold Birch, St. Mary's Parish Church, Acton.

Mr. F. G. Cole, St. John's Church, Notting Hill.

Mr. W. J. Comley, Gresham Baptist Church, Brixton.

Mr. B. Greek Stoneman, St. Andrew's Church, Worthing.

## Reviews.

*Alessandro Scarlatti: his life and works.* By Edward J. Dent.

[London: Edward Arnold.]

How strange is fame! In Alessandro Scarlatti we have a musician of the first rank—vaguely known to us all as an epoch maker in the Art, the inventor of the accompanied recitative and of the now discredited 'Da Capo,' the composer of 115 operas, 200 Masses, over 600 chamber cantatas, and many other works, yet of all this enormous mass of compositions but few even of the best-read musicians would be able to give the title of a single work! Articles innumerable will be found in the musical dictionaries and other works of reference giving the outlines of the composer's career. To Sir Hubert Parry we are indebted for the first serious attempt at a critical estimate of Scarlatti's position, but this was of necessity limited in a work like the 'Oxford History of Music' by conditions of space. It was reserved to Mr. E. J. Dent to treat the subject on an adequate scale, and with him it has evidently proved a labour of love.

The task was one of great difficulty, for it must be borne in mind that, with one exception,—of which the composer himself was probably unconscious, for its existence was due to an English publisher—not one single work of his was printed during the composer's lifetime. Much has no doubt been irretrievably lost, and what remains has to be searched for in libraries public and private scattered over the whole continent of Europe and our own country. It will be seen therefore what persistent research has been called into practice in the compilation of the extensive catalogue of works which Mr. Dent has been able to add to his volume. It is a subject of curious inquiry how such a state of things can have arisen. Till the middle of the 17th century many musical works, especially service music, continued to be printed in Italy in a style of considerable luxury, nor in the time of Scarlatti had the art entirely ceased to be practised, for the original editions of Corelli brought

out in Rome are excellent examples of printing. But in many cases the office of the printing press seems to have been replaced by that of a numerous band of professional copyists, whose noble style of writing is familiar to all who are interested in hunting among old music. No doubt these copyists were in some cases in the sole employ of particular composers; for example, Mr. Dent tells us that he recognises the work of four such persons in the many libraries which he has consulted, as occupied exclusively with the works of Scarlatti. The demand in those days was of course limited, especially for such works as operas, the runs of which were at that time short. Probably the purchase of a copy of the score carried with it what we now know as 'performing rights,' while the acceptance of a copy, by a dilettante on the grand tour, of a chamber cantata was probably accompanied by a suitable present to the composer. This appears to have been the practice with nearly all the compositions of those and even later days in Italy. For example, the works of Pergolesi—a composer, if not of greater, certainly of more widely diffused celebrity—in his native country existed in manuscript only. His famous opera 'La Serva Padrona' was printed for the first time in Paris, consequent on the famous 'Querelle des Bouffons,' while his serious opera 'L'Olimpiade' was never printed, although MS. copies are to be found in many libraries. It will be seen therefore that the study of the works of Alessandro Scarlatti is beset with difficulties, and it is not surprising that they are not more widely known, and where in modern times a few have been printed it is in such collections as those of Rochlitz, Dehn, or Proske, which are almost as inaccessible to most musicians as the original MSS. We believe, however, that in recent years a small collection of airs from the operas and cantatas has been published by Messrs. Ricordi. As we have already said, the catalogue of the master's works which Mr. Dent has compiled is a masterpiece of research, carried on in the face of great difficulties, for it involved the ransacking of many libraries at home and abroad, in the latter case often imperfectly, if at all, catalogued; while in some instances, as Mr. Dent laments, it is difficult for the foreigner and the heretic to obtain admission at all to Italian ecclesiastical libraries. Of the 115 operas with which Scarlatti is credited, 64 only are extant, and of these many are incomplete, while the titles of others are known only from the existence of the printed libretto.

The main facts of Alessandro Scarlatti's biography had been fairly well recorded, so that Mr. Dent has not had occasion to modify them to any considerable extent; but the result of his investigations has been to fill up many details, and to assign many of the compositions to their proper period. It is curious that, while there is no doubt that Scarlatti was born in Sicily, and that an autograph score of the opera 'Pompeo' bears the inscription 'Musica del Signor Alessandro Scarlatti da Trapani,' no baptismal register is to be found at that place. This score has now disappeared, although both Fétis and Florimo professed to have seen it. The question is complicated by the fact that in the records of the Arcadian Academy at Rome the composer is described as a native of Palermo. It seems improbable that, if the inscription was in his handwriting or even in that of a copyist, a seaport of secondary importance should have been claimed as his birthplace unless the claim was a correct one. The account of his education is also not without difficulty. According to the received tradition he was a pupil of Carissimi, but this master died at an advanced age, when Scarlatti was only fifteen. There can be no doubt of the influence which the works of Carissimi had on Scarlatti, who probably, like many musical geniuses, blossomed early.

Contemporary notices of Scarlatti are strangely few. A scanty account of a visit paid to him during the last years of his life by Quantz, the famous flute-player of Frederick the Great, is given in Marpurge's 'Beiträge' (Berlin: 1744-1762). Handel no doubt made his acquaintance during his visit to Italy, but was on terms of much greater intimacy with his son Domenico. Some particulars were given to Burney by Geminiani, and Mr. Dent has been fortunate enough to unearth from the Archivio Mediceo an extensive correspondence between the composer and Ferdinand III. de' Medici, who was an able amateur, which is frequently quoted in the work, throwing much light on

Scarlatti's artistic aims and practice, and incidentally on his movements and financial circumstances, which were not always flourishing.

That the music of Alessandro Scarlatti can in these days be galvanized into life is hardly conceivable. Enthusiast as he is, Mr. Dent probably does not expect this; but his admirably printed volume abounds with examples excellently analysed, and these will serve to introduce the composer to many musicians with whom he is a mere name. Musical research has for some years past run in directions so different that it is refreshing to find a neglected period of art adequately treated. Much has been done to this end by Sir Hubert Parry in his masterly volume of the 'Oxford History.' Mr. Dent has proved himself a worthy fellow-worker. Higher praise cannot be given.

*Song of the Spirits.* (Op. 167.) Franz Schubert. English translation by Paul England.

An English version of Schubert's eight-part chorus for men's voices, with accompaniment of violas, violoncellos, and basses, is very welcome. It is furnished with an excellent English translation by Mr. Paul England from the German of Goethe, and a helpful pianoforte accompaniment has been supplied by Mr. John E. West. The work, which is laid out for tenors and basses, opens impressively *pianissimo* with the words 'The soul of man is as the water,' but at the line 'Rugged boulders in vain oppose it,' the music becomes extremely vigorous, and speedily the basses are engaged in a semiquaver passage representing the foaming waters. To this succeeds in admirable contrast a tranquil section, and after an effective climax has been worked up the music ends in an impressive *diminuendo*.

#### BOOKS RECEIVED.

*Hector Berlioz (1803-1869), sa vie et ses œuvres.* Par J. G. Prod'homme. Pp. viii. and 495; 5 fr. (Paris: Librairie Ch. Delagrave.) *A History of Irish Music.* By Wm. H. Grattan Flood. Pp. xiii. and 492. (Dublin: Browne & Nolan, Ltd.)—*Planchant and Solesmes.* By Dom Paul Cagin and Dom André Mocquereau. Pp. 70; 1s. net. (Burns & Oates, Ltd.)—*The Violin: Solo playing, Soloists, and Solos.* By William Henley. Pp. 107; 2s. 6d. ('The Strad' Office.)—*First principles of Pianoforte Playing.* By Tobias Matthay. Pp. viii. and 129; 2s. 6d. (Longmans.) This is an extract from the author's 'The Art of Touch,' and is designed for school use: it includes two new chapters, 'Directions for Learners' and 'Advice to Teachers.'—*A short account of the organ in the Town Hall, Birmingham.* By C. W. Perkins. Pp. 27; 2s. net. (Birmingham: Cornish Brothers, Ltd.) Noticed on p. 246. *Beethoven.* By Ernest Walker. Pp. xi. and 195; 2s. 6d. net. (Philip Wellby).—*Worship Song with accompanying tunes.* Edited by W. Garrett Horder. Pp. xxxii. and 918. 4s. net. (Novello).

#### SIR EDWARD ELGAR ON 'A FUTURE FOR ENGLISH MUSIC.'

Sir Edward Elgar, the 'Richard Peyton' Professor of Music at the University of Birmingham, delivered his inaugural lecture on March 16 at the Midland Institute, Birmingham. Sir Oliver Lodge, Principal of the University, presided over a large audience. The following extracts are taken from the excellent report of the lecture which appeared in the *Birmingham Daily Post*:

A living art of music consisted not only of composers, as some of the race seemed to imagine, but also of executants, and, he would dare to add, critics. These three factors were necessary to form a complete musical art. Composers were in a different position from painters and literary authors. The painter finished his picture and his labour was then over. To fulfil its mission the picture must be hung and exhibited, and then it met its public, and there was nothing to stand between the public which the artist addressed and himself. With a literary author the case was rather different. His personal work ended when his manuscript was finished, but

he had to call in the help of the publisher to present his work in such a form that it might reach the public. But with the composer of music a different state of things existed. His own personal work, as with the author, ended when he finished his manuscript. The publisher had to be called in to print and present the work in tangible form, but the great gulf which separated musical from literary authorship was the fact that the work remained practically unheard and not understood without the help of executants. By executants he meant singers, players, and above all, conductors. He wished to insist on the belief that the living art of music should consist of those three factors—the composer, the executants, and the critics: the composer providing the material upon which the other two classes subsisted: the executants rising to the level of the composer in doing their best to give a worthy performance of such things as were provided for them; while the critics, with not necessarily always friendly opinion, but large-minded and luminous advice, should help to a better understanding of the composer and the audience that the composer addressed. These three factors should have a definite 'action,' one upon the other, for the advance of music.

What was and could be an English School of Music? It was easy to go back to the days of Purcell and revel in the glories of those days and earlier, when England led the world in the matter of composers, but such thoughts had no practical value on the music of the present day, which in the Birmingham University was all they had to consider. We had been severely lectured many times for the want of robustness, and had been told that certain boisterous, heavy, strenuous choral works had represented the height of English music and the English spirit. That was absolutely untrue. Why should we accept as an ideal for English music a type that existed in no other art? He pleaded that the younger men should draw their inspiration more from their own country, from their own literature, and from their own climate. Only by drawing from real English inspiration should we ever arrive at having an English art.

#### MUSIC FOR THE PEOPLE IN WESTMINSTER.

There is no doubt that the prices charged for admission to London concerts are prohibitive so far as the great public is concerned. There are many to whom even a shilling, the lowest price, is a consideration; and there are also many who cannot afford the higher charge for the better seats which they would like to occupy. Last month a concert, one of a series, was given in the Royal Horticultural Hall, Westminster, by the St. Margaret's Musical Society. The prices of admission were one shilling for a reserved, sixpence for an unreserved seat. Although the hall is large, no vacant seats were to be seen. It may be thought that the programme was of a 'popular' character. It consisted, however, of Sterndale Bennett's oratorio 'The Woman of Samaria'; a novelty in the form of a military anthem for solo and chorus; Sir Frederick Bridge's setting of 'Crossing the Bar'; two unaccompanied anthems by Mendelssohn and Sullivan respectively; and the final chorus from Beethoven's 'Mount of Olives'—therefore the entire programme consisted of high-class music. The audience listened in appreciative silence, but by loud applause showed outwardly the pleasure they had felt. The members of the choir and orchestra are hard-working folk during the day, and regard music as an enjoyment. Weekly rehearsals are held, — one for orchestra, one for chorus — and the Rev. Jocelyn Perkins is the enthusiastic trainer and conductor of the Society. The singing was hearty and really very good; the rendering of the choruses in the oratorio, and especially in Mendelssohn's 'Judge me, O God,' testified amply to the care with which the singers had been trained, and to the interest they take in their work. There are many ladies among the strings of the orchestra. The bright, effective Military Anthem, entitled 'The Sound of War,' was composed by Mr. Thomas Tertius Noble, organist of York Minster, who conducted his work, and with marked success. This Society, now in the fourth year of its existence, deserves every encouragement, and, as the Rev. Jocelyn Perkins told the audience, the best way in which friends can help on the good work is to become subscribers of one guinea per annum, which would entitle them to three reserved seats at the more important concerts.

## PART-SONG.

Words by BEAUMONT and FLETCHER.  
(Song of the Priest of Pan, from "The Faithful Shepherdess.")

Composed by HERBERT W. WAREING.

LONDON NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto.*

SOPRANO. *mf* Shepherds

ALTO. *mf* Shepherds

TENOR. *mf* *p* Shepherds all, and maid-ens fair, fold your flocks up, fold your flocks up, Shepherds *mf*

BASS. *mf* Shepherds

(For practice only.) *Allegretto.*  $\text{♩} = 76.$  *legato.* *mf* *p* *mf*

all, . . and maid - ens fair, Fold your flocks up, fold your

all, Fold your flocks up, fold your

all, Fold your flocks up, fold your

all, Fold your flocks up, fold your

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flocks up, and the  
flocks up, for the air 'Gins to thick - en, and the  
flocks up, for the air 'Gins to thick - en, and the  
flocks up, for the air 'Gins to thick-en, and the

sun Al - rea-dy his great course hath run,  
sun Al - rea-dy his great course hath run, Shepherds all, and maidens fair, Fold your  
sun Al - rea-dy his great course hath run,  
sun Al - rea-dy his great course hath run,

Shepherds all, and maid - ens fair. Fold your  
flocks up, fold your flocks up, Shepherds all, maid-ens fair, Fold your  
Shepherds all, and maidens fair, Fold your  
Shepherds all, maid-ens fair, Fold your



*cres.*

flocks up, . . fold your flocks up, See the heav - y clouds low falling, And bright

flocks, fold your flocks up, See the heav - y clouds low falling, And bright

flocks, fold your flocks up, See the heav - y clouds low falling, And bright

flocks, fold your flocks up, See the heav - y clouds low falling, And bright

*p* *cres.*

*sempre cres.* *f* *dim.*

Hes - pe - rus down call - ing The dead night . . from un - der ground,

*sempre cres.* *f* *dim.*

Hes - pe - rus down call - ing The dead night . . from un - der ground,

*sempre cres.* *f* *dim.*

Hes - pe - rus down call - ing The dead night . . from un - der ground,

*sempre cres.* *f* *dim.* *p*

Hes - pe - rus down call - ing The dead night from un - der . . ground, Bright

*sempre cres.* *f* *dim.* *p*

*Più lento.* *pp* *rall.*

the dead night from un - der ground.

*pp* *rall.*

the dead night from un - der ground.

*pp* *rall.*

the dead night from un - der ground.

*un poco più lento.* *pp* *rall.*

night, the dead night from un - der ground.

Hes - per - us down call - ing The dead night . . from un - der ground.

*un poco più lento.* *Più lento.* *rall.*

See the dew - drops how they kiss Ev - 'ry lit - tle flow'r that is,  
 See the dew - drops how they kiss .. Ev - 'ry lit - tle flow'r that is,  
 See the dew - drops how they kiss .. Ev - 'ry lit - tle flow'r that is,

Damps and va - pours fly a - pace, .. damps and va - pours fly a - pace,  
 Damps and va - pours fly a - pace,  
 Damps and va - pours fly a - pace,  
 Damps and va - pours, damps and va - pours fly a - pace,

*p non staccato.* Hov - ring o'er the wan - ton face Of these pas - tures, where they  
*non staccato.* Hov - ring o'er the wan - ton face Of these pas - tures, where they  
 Hov - ring o'er the wan - ton, wan - ton face Of these pas - tures, where they  
 where they  
 where they  
 where they  
*non staccato.* where they  
*Poco più lento.* where they

L. H. *p.*

*Meno mosso.*  
*mf dolce.*

come, where they come, Striking dead both bud and bloom. . . There - fore from such

come, where they come, Striking dead both bud and bloom. . . There - fore from such

come, where they come, Striking dead both bud and bloom. . . There - fore from such

come, where they come, Striking dead both bud and bloom. . . There - fore from such

*mf dolce.*  
*Meno mosso.*

*p*

dan - ger lock Ev - ry one his lov - ed flock, . . . So you

dan - ger lock Ev - ry one his lov - ed flock, . . . So you

dan - ger lock Ev - ry one his lov - ed flock, . . . So you shall . . .

dan - ger lock Ev - ry one his lov - ed flock, . . . So you

*p*

shall good shep - herds prove, good shep - herds prove, . .

shall good shep - herds prove, good shep - herds prove, . . And for

good shep - herds prove, good shep - herds prove, . .

shall good shep - herds prove, so you shall good shep - herds prove, . . And for

*mf*

*mf* And for ev - er . . hold the love Of our great, great god,  
*mf* ev - er . . hold the love Of our great, great god,  
*mf* And for ev - er hold the love Of our great, great god, . .  
*mf* ev - er . . hold the love Of our great, great . . god, . .  
*mf*

*f allargando.* of our great, great . . god. *Tempo 1 mo.*  
*f allargando.* of our great, great god. *mf* Shep-herds all, and maid-ens fair, *p* Fold your  
*f allargando.* of our great, great god.  
*f allargando.* of our great, great god.  
*f allargando.* of our great, great god. *Tempo 1 mo.*  
*f allargando.* of our great, great god. *mf* *p*

*mf* Shep-herds all, . . and maid - ens . . fair, . . .  
*mf* flocks up, fold your flocks up, Shep-herds all, . . maid-ens  
*mf* Shep-herds all, and maid-ens  
*mf* Shep-herds all, maid-ens  
*mf* *Pect.*

Fold your flocks up, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft  
 fair, Fold your flocks, fold your flocks up, Sweet-est slum-bers And soft

si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well, ..  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well,  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well,  
 si-lence, fall in num-bers On your eye-lids! So fare-well, .. fare-well, ..

Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,  
 Thus I end my eve-ning's knell, thus I.. end my eve-ning's knell,



*a tempo.*  
thus I end my eve-ning's knell, Fare -

*a tempo.*  
thus I end my eve-ning's knell, Fare -

*a tempo.*  
thus I end my eve-ning's knell, Fare -

*p a tempo.* *mf*  
thus I end my eve-ning's knell, . . thus I end my eve-ning's

*p a tempo.* *mf* *p*

*rall - en - tan - do. Lento.*  
- well, fare - well, fare - well, fare - well.

*rall - en - tan - do.*  
- well, fare - well, fare - well, fare - well.

*rall - en - tan - do.*  
- well, fare - well, fare - well, fare - well.

*p rall - en - tan - do. ppp*  
knell, . . thus I end my eve-ning's knell, fare - well, fare - well.

*Lento.*  
*p rall - en - tan - do. ppp*

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## THE BOHEMIAN SCHOOL OF MUSIC.

Sir Alexander Mackenzie selected the above theme for a course of three lectures which he delivered at the Royal Institution on February 4, 11, and 18. He divided his subject into three divisions—(i.) A historical survey from the 10th century to about 1860, (ii.) Smetana and Fibich, and (iii.) Dvůřák.

The lecturer began by stating that from ancient times as in the present day music has been one of the most powerful agents in keeping alive the language and the independent spirit of the Czechs. Although the earliest known Bohemian composer was one Závěc, a learned professor at the University of Prague in 1387, it is to John Huss, who began to preach in 1402 of the Reformation, that the country owes the survival of its native music. The oldest known hymnal (Cantional) of the Hussites contains a celebrated war-song beginning, 'You, who are the Lord's warrior,' which has survived the ages, inasmuch as it is used as the principal subject in Dvůřák's strenuous 'Husitzka' Overture and also in Smetana's Symphonic Poem 'Tabor' (the camp of the Hussites). Sir Alexander drew a doleful picture of Bohemian church music at the time of Huss—the choir came to the service late, the priests even later, and both seemingly sang when and how they liked; and at one convent, while the service was proceeding, the nuns sat very comfortably sewing shirts! Towards the end of the 15th century some unobjectionable folk-songs were adapted to sacred words and thereupon passed into the service of the church. These melodies were frequently in three strophes, and often began in the major and ended in the minor key. The establishment in 1725 of an opera house in Prague was brought about by the composition of Fux's opera 'La Constanza e la Fortezza.' A few years later a national opera entitled 'Prague Nascente di Libussa e Primislao' was produced; in 1750 and 1752 came two operas by Gluck, and the subsequent advent of Mozart caused Prague to become famous as a musical centre. The struggle for the existence of the Bohemian language and music were next referred to—after 1774 German was ordered to be used in the upper schools, and it was not till 1823 that Bohemian translations came into use. Franz Skroup, a lawyer, composed a national opera called 'The Wire-worker'; he was also the author of the Bohemian national song 'Mein Heim,' on which Dvůřák founded his Overture bearing that title.

At his second lecture Sir Alexander covered more familiar ground in his remarks on Smetana (1824-1884) and Fibich (1850-1900), both of whom, however, were much indebted to Karel Bendl, who died only eight years ago. In a critical survey of the works of Smetana reference was made to his excellent but almost unknown pianoforte music, and to the fact that he was a born composer of opera, a sphere of art-creation which contains his best work. As a pupil of Liszt's, it is not surprising that he favoured the Symphonic Poem as a means of musical expression. Of these he composed nine—three of them were written in Sweden, and the remaining six, called 'Mein Vaterland' (on National subjects), he wrote between 1874 and 1879, after his return to Prague. This series the lecturer described as a national monument in music. Deafness, that dire calamity to a musician, ultimately came upon Smetana, who died in a lunatic asylum in 1884. In regard to Fibich, Sir Alexander said, *inter alia*, that 'among other excellent pianoforte works, there is an odd collection of no fewer than 352 very short pieces, something after the manner of Schumann's "Papillons." Though they are mere scraps, a sort of musical note-book, containing much that may be called experimental, they are full of originality, and at times of a daring sort.' These pieces are entitled 'Moods, impressions, and recollections.'

As an old friend of Dvůřák, Sir Alexander Mackenzie discoursed on a congenial theme at his third lecture, when he treated of the most eminent of all Bohemian composers, Anton Dvůřák, one who occupied a place in the front rank of European creative artists. In tracing the events of Dvůřák's career, the lecturer referred to the encouragement he (Dvůřák) received from Brahms, and the just recognition generously extended to him, even at a very early stage in his career, in England. In this connection it should not be forgotten that the full score of his 'Patriotic Hymn' (Op. 30) bears on its title-page: 'Dedicated with feelings of deep

gratitude to the English people.' In the course of a thorough and keenly critical estimate of Dvůřák's compositions—any condensation of which would be an injustice to its excellence—Sir Alexander said: 'In the greater works of Smetana and Dvůřák there is no morbidity, nor is there any of that superficial emotion or manufactured enthusiasm we meet with so frequently in the latest phases of orchestral music—music which burns brilliantly on the surface, but is jejune, weak, and frosty within. The music of these two masters is all eminently truthful—sometimes even roughly so—and quite without affectation.' Again: 'We, in this country, may not have the same enthusiasm for our own Folk-Music, chiefly, I take it, because we fortunately long ago ceased to require the stimulus in such a degree. All the same, a material similar to that which went to the making of Bohemian art, and exhibiting even more varied complexions and qualities, lies equally ready to our hand. It might be better, and certainly more wholesome, if we fixed our attention upon this material rather than continue to imitate the eccentric and insincere poses of a decadent foreign art, which do not chime in the least with either our character or our traditions. These death-bed moanings and similar incoherent and morose babblings, which we are carefully informed are the expressions of the "Zeit-geist," ring false in comparison with the clear, healthy tones and forceful vigour of the music I have endeavoured to describe to you.'

Musical illustrations to this trio of interesting lectures were ably interpreted by Miss Ethel Wood (vocalist), Miss Marguerite Elzy (pianoforte), and Messrs. E. R. Woof, H. J. Boden, J. Lockyer, and B. O'Donnell (string quartet).

## THE PHILHARMONIC SOCIETY.

The inaugural concert of the 93rd season of this Society took place at Queen's Hall on March 15, under Dr. Cowen's able direction. The programme concluded with the only actual novelty announced to be given during the season, therefore this may claim first consideration. In the spring of 1903—not 1902, as stated in the programme-book—Sir Alexander Mackenzie conducted a series of musical festivals in Canada. What more natural than that he should 'pick up' some of the popular tunes in vogue in the Dominion and weave them into a 'Canadian Rhapsody'? This he has done, and with conspicuous success. The thematic material is naturally French in character, from the fact that the first settlers in the colony were of that nationality. The first and last movements are as bright as bright can be, with exhilarating melodies, while the slow movement is invested with a peculiar charm by the introduction of a very old French air, but distinctly Scotch in its idiom, now called 'Bytown,' the old name of Ottawa. It forms the chief theme of the *Andante* movement, and is counterpoised, so to speak, by an equally beautiful tune known as 'Un Canadien Errant.' The development of this section is most cleverly and effectively done, the two themes being intertwined in a very graceful and charming manner. This pleasure-affording Rhapsody, conducted by the composer and brilliantly played by the orchestra, met with warm approval, the picturesque orchestration and conciseness of the work adding not a little to its undoubted success.

The remainder of the concert does not call for extended notice. It opened with the National Anthem, to which succeeded the 'Academic' overture of Brahms. By the way, in the analysis of the overture we were informed (p. 8 of the programme-book) that Joachim was a student at the University of Göttingen 'some thirty years ago'—i.e., when he was forty-three years old! Wagner's 'Four Songs'—'Der Engel,' 'Stehe still!' 'Schmerzen,' 'Träume'—delightfully orchestrated by Felix Mottl, were artistically rendered by Miss Ada Crossley. Mr. Busoni—one of the best equipped and most artistic of present-day pianists—gave splendid interpretations of the solo part of Saint-Saëns's Pianoforte Concerto in F, and Liszt's 'Todtentanz,' the latter a composition which might well be buried. By no means the least enjoyable feature of the evening's music was a Haydn Symphony in the key of D, No. 6 of the Salomon set—first performed, and in London, on February 17, 1792, under the composer's direction. A well-spring of pure melody, its genial strains fell upon the ear with unalloyed charm and refreshing sweetness.

## THE COLLECTING OF ENGLISH FOLK-SONGS.

At the meeting of the Musical Association held at Messrs. Broadwood's on March 14, Dr. W. H. Cummings presided over a large audience who were doubtless attracted by the interest of the subject—a paper by Miss Lucy Broadwood, the Hon. Secretary of the Folk-song Society, on the 'Collecting of English Folk-songs.' Twenty-two musical illustrations from the lecturer's collection were sung by herself and Mr. J. Campbell McInnes, or played by Mr. C. A. Lidgley.

Miss Broadwood pointed out that the true traditional folk-song is of practically unknown origin. It defies research in ancient as in modern music books or manuscripts. To trace its words we must go to the ballad sheets. The vulgar, gaudy modern ballad sheet still issued by a few printers is the lineal descendant of the Catnach broadside of the early 19th century; and that again is the descendant of a long line of ballad sheets, the earliest of which date from the time when printing was invented, and which did but record already ancient and orally-transmitted ballads. One may sometimes supply missing sense or rhyme to an already corrupted blackletter broadside of the 16th century from a traditional 20th century version of one's own collecting, noted from an illiterate country singer. Go farther back, and we find the plot of a ballad sung to-day being used by a Chaucer, or a Boccaccio, and they again drew upon old folk-tales for their inspiration. Finally, we lose the words of our folk-song in the mist of bygone centuries.

The origin of the tunes to which such homely narratives are sung is even more obscure. With the rarest possible exceptions, and those only in the case of the less characteristic tunes, in no song-books, ballad-operas, collections by D'Urfey or Playford, in no earlier works can we find anything like these airs. The traditional English ballad-tune is exceedingly simple in construction, often but eight bars long; its subjects are repeated with artless economy, yet its cadences are perhaps the most original, varied and beautiful in music, and the melody moves in superb curves. It is purely diatonic, and in a very large number of cases it is purely modal. The country singers show a great preference for modal airs. They are often very critical of modern melody, which one illiterate Surrey singer described as 'all chopped up into little bits often.'

The collector should sing songs new to a country audience of singers, inviting them to join in the chorus. By singing airs in modern and modal scales he will test the quickness and ease with which the countryman will catch up a tune, and will thus dispel doubts as to whether 'modal intervals' may not be due to faulty intonation only! The most characteristic modal ballad-tune is more allied to the plain-song of the Gradual or Office Book than to any other form of music. [Dorian and Mixolydian tunes from Sussex and Surrey were here sung.]

The English countryman is as reserved about his heritage of old songs as about all else that touches him most nearly, so one may never hear a note of these traditional songs unless the collector can win his confidence by singing or quoting a genuine ballad himself. Are not these mysterious, simple, yet often strikingly beautiful airs the real expression of a healthy, sturdy people, none the less emotional because slow to talk of its emotions? [Examples of beautiful tunes from Northamptonshire, Sussex, and Surrey were played.] The superficial sceptic, who would call all modal and lovely folk-music noted in England 'Scotch' or 'Irish,' should remember England's glorious musical record throughout the Middle Ages. And that she would import her own ballads and music, together with the English language, into Scotland and Ireland, is more probable than that the unlettered Saxon or Norman labourer in England should have picked up Celtic tunes from hypothetical Scotch or Irish singers, and applied them to his own ancient English ballad-words.

Whereas a century ago such men as Bunting, Moore, Scott, and Burns collected traditional words and tunes in Ireland and Scotland (often sadly mutilating them), no one collected in England until 1822, when Davies Gilbert printed eight traditional West of England carols with tunes, followed by Sandys who, in his book of 'Carols Ancient and Modern' (1833), added a few of his own finding.

In 1843 the lecturer's uncle, the Rev. John Broadwood, of Lyne, in Sussex, had printed for private circulation his collection of Sussex Songs, our first serious work on traditional English music. It gives absolutely faithful transcriptions of the tunes, then thought so uncouth owing to their modal intervals, flat sevenths amongst them. Especially during the last twenty years many collections have been made and published. The Folk-Song Society (founded in 1898) and the Irish Folk-Song Society (founded last year) point to a growing interest in the subject, and capable collectors are on the increase. But many more helpers are needed if the national treasures of English music are to be even partially saved before old singers die. Our folk-song offers a natural basis to our national musical education. In teaching the growing generations the beautiful airs evolved by their forefathers we shall build upon the healthy artistic instincts of our people, and develop conditions necessary for a fine or characteristic English School of Music.

In workhouses, hospitals, dockyards, smithies, there are as good singers to be found as in the country. Bell-ringers, gardeners, carters, shoemakers, blacksmiths, shepherds, old family servants, all these may be coaxed by the sympathetic collector. And he must himself be patient, letting the singer, who often cannot discriminate between old and new, exhibit his favourite modern song, in order that he may be rewarded with more primitive and beautiful ballads later. Nor must he take for granted that a dirge on Napoleon, or the last dying speech of some criminal hanged a few years ago, is not worth listening to, or noting—for modern words are often wedded to the oldest ballad-airs, and *vice-versa*.

'Ballet' is a form of the word 'ballad' commonly used in olden days, and still used by country people. It points to a time when the singer danced as he sang. The lecturer collected a song, to a spirited Dorian tune, from a Lincolnshire nurse. She learned it as a child from an old cook. The cook danced as she sang the ballad, beating time on the stone kitchen floor with her iron pattens. Here it is:

## THE LOST LADY FOUND.

DORIAN MODE.

LINCOLNSHIRE.

(Sung and danced by a cook.)



effect of inducing a tranquil mental state for the reception of the 'Domestica.' The composer tells us that this singular work is designed to illustrate a day in his family life. In view of the stress and storm of the music, we hope we may say that it is fortunate that the family at present consists simply of father, mother, and only one child. Ten years hence even Strauss's genius might not be equal to the occasion. A 'poetic basis' so simple would seem to invite artless treatment. But it is curious to note that in comparing, say, 'Don Juan' with the 'Domestica' the complexity of the music is in an inverse ratio to the simplicity of the inspiring basis. The later work demands an exceptionally constituted orchestra. Besides the usual strings there are needed eighteen wood-wind instruments, including an oboe d'amore, a cor anglais, and a clarinet in D; twenty brass instruments, including eight horns and four saxophones; four tympani, and of course harps, a glockenspiel, and a bass drum. A somewhat detailed account of the meaning of this or that portion of the music is furnished by the composer. We are told, for instance, in one passage, that aunts and uncles are gazing at the baby and saying 'just like papa,' 'the image of his mamma,' and other passages are supposed to stand for the objection of the baby to the harmless, necessary bath. But to dwell upon such trivialities or, we should say, to occupy one's mind with any definite programme whatever during a performance would be a bar rather than an aid to the appreciation of the music. One is only anticipating the verdict of the great inquest of time in frankly listening to it all as what is usually termed 'absolute' music, and in making one's own imaginative programme according to the mood of the moment. In this way a listener can be fascinated by the undeniable beauty and brilliancy and delicacy of the colour, and can marvel at the ingenuity with which the three chief themes—the father, the mother, and the child—are developed and combined. For our own part we confess that at the first hearing we were unable to make out anything in the way of music in some of the strenuous passages. It was only too obvious that the whole orchestra was, as it were, 'turned on at the main,' but it was apparently impossible to tell whether right or wrong notes were being played. The performance was a remarkably good one and has added much to the fame of Mr. Wood and his orchestra. Very rarely, if ever, in this country has an orchestral work been so diligently rehearsed.

#### THE LONDON SYMPHONY ORCHESTRA.

##### AN ELGAR CONCERT.

In pursuance of its announced plan to appear under various conductors, the London Symphony Orchestra gave a concert at Queen's Hall on March 8, under the conductorship of Sir Edward Elgar. The whole programme, selected from his compositions, was as follows:

- Overture—'In the South,' Op. 50 ('Allassio').
- Funeral March—'Granita and Diarmid.'
- Song-Cycle—'Sea Pictures.' Miss Ada Crossley.
- March in C minor (Op. 39, No. 3)—Pomp and Circumstance. (First time of performance.)
- Overture—'Cockaigne.'
- Introduction and Allegro for String Orchestra (Op. 47). (First time of performance.)
- Enigma Variations (Op. 36).

Such a programme exhibited the distinguished composer in all his moods. It is a remarkable tribute to his power and versatility that throughout it held the close attention of the vast audience assembled. The execution by the splendid orchestra fully maintained the great reputation that fine organization has now attained. Appreciation of 'In the South' Overture grows at every hearing; it is certainly one of the finest specimens of the composer's ripest style. Much of the interest of the concert centred upon the new piece for string orchestra. This work is elaborately developed, and is an important addition to the repertory of music for stringed orchestras. Being himself an excellent violinist, the composer always writes gratefully for the strings. A feature of the form of the new work is the use of a solo quartet in contrast to and combination with the full string orchestra. One of the chief themes was suggested by reminiscences of Welsh melodies, heard whilst the composer was sojourning in the Principality. This theme is developed with superb effect, especially in the climax near

the end. A *Fugato* with an ornate subject, elaborately and most vigorously treated, is another interesting feature of the form. The new March, brilliantly scored as it is, will perhaps not be so popular as the two forerunners have proved to be. There is no broad, singable melody to catch. Nevertheless it is a good example of the open-air kind of music advocated by the composer in his recent Birmingham lecture. It will probably be found even better suited to a military band than to the usual orchestral combination.

#### THE PALACE THEATRE OF VARIETIES.

##### 'THE KNIGHTS OF THE ROAD.'

Great things often arise from small beginnings. The chief business of a music-hall manager is to amuse his audience, and music forms one of the strongest means for that purpose. Hitherto, however, there has been a desire to pander to public taste, which, as regards the tonal art, is not very elevated: patter songs, jingling tunes, and orchestration of a noisy kind, these are the things which catch and most delight the ear of the general public. Composers of high-class music have never made it their business to try and elevate the taste of music-hall audiences; probably indeed until recently they have never been asked to try and do so. Mr. Alfred Butt, however, commissioned Sir Alexander Mackenzie to set to music a simple, one-act libretto by Mr. Henry A. Lytton, with the result that the little operetta called 'The Knights of the Road' was successfully produced at the Palace Theatre of Varieties on February 27. The piece contains one or two love ballads, a humorous song, a madrigal, and, by way of conclusion, a spirited, taking song with chorus, 'Who'll serve the King?' The music is melodious, refined, and effectively scored. The plot of the operetta is very simple, and the work takes under half-an-hour in performance. Sir Alexander Mackenzie conducted on the opening night, and met with an enthusiastic reception. The performers were Miss B. Gaston-Murray, and Messrs. Henry Claff, Walter Hyde, Leslie Stiles, Cairns James, and Alec Davidson.

#### MR. CHARLES WILLIAMS'S CONCERTS.

The concerts organized and conducted by Mr. Charles Williams at Queen's Hall have assumed unexpected artistic importance owing to his selection of new and little-known works, and the excellence of their interpretation under his direction by the London Symphony Orchestra. At the first—given on February 7, and inadvertently omitted to be noticed in our last issue—Bach's little-known Suite in C for two oboes, bassoon and strings, was performed, in addition to Brahms's third symphony.

On February 28 was played Mozart's almost forgotten, but beautiful symphony in B flat No. 33 (Köchel, No. 319), the slow movement of which is a gem of infinite charm. At the same concert was produced a set of Symphonic Variations in E minor (Op. 34), by Mr. J. D. Davis, and the first performance in London in their entirety with orchestra of M. Bruneau's 'Chansons à danser.' Mr. Davis is a composer little known in the Metropolis, but he is greatly esteemed as a musician in Birmingham, where he was born in 1870. The 'Variations,' five in number and written upon an admirably constructed theme, show inventiveness, ingenuity, and a full knowledge of the orchestra; the work so pleased the audience that Mr. Davis was twice called to the platform. M. Bruneau's songs gain enormously by being sung to orchestral accompaniment—in fact, they might almost be described as a suite for orchestra with vocal obligato. Interpreted with dramatic intensity by Miss Marie Brema, the songs made a most favourable impression. The programme included Brahms's second symphony.

The concert on March 21 was rendered memorable by the first appearance in England of Master Mischa Elman, of whom a portrait is given and biographical reference made on page 244. The boy's technical command of the violin and the expressiveness and charm of his playing were phenomenal, and his interpretation of the solo part of Tchaikovsky's violin concerto excited wild enthusiasm. Truly a marvellous boy! The revival at this concert of Sir Hubert Parry's symphony No. 2, in F, was also most successful, and it is to be hoped that this noble and exhilarating work will no longer be neglected. It was



composed at the instigation of the Cambridge University Musical Society, and produced by that organization on June 12, 1883. Four years later, on June 6, 1887, it was performed at a Richter concert at St. James's Hall, but in a revised form that left little of the original version unaltered. Its subject is the 'impressions, feelings, and experiences of a young man during the period of his undergraduate ship at Cambridge,' and it is treated with a manliness and exuberance which are most stirring. The first and third movements are particularly fine, the former instinct with the joy of life and the latter a love poem of refined fervency and great melodic beauty. The other movements are a vivacious *Scherzo* and a vigorous *Finale*, both written with masterly skill.

#### THE PATRON'S FUND CONCERT.

The third concert organized by the administrators of the Edward Palmer Patron's Fund took place on March 9 at the Royal College of Music. Four orchestral works and a set of songs were produced, all of which merit comment. The scheme commenced with a Serenade in four movements, written for small orchestra by Mr. William H. Bell, by whom it was conducted with conspicuous ability. The work, entitled 'Epithalamion,' is based upon Spenser's poem of that name, the joyous character of which is reflected in the music with delightful directness and clearness of expression. The themes are thoroughly English in idiom, and the strength exemplified in restraint by the composer testifies in greater degree to his genius than the scores of his more complicated creations.

To the Serenade succeeded a Fantasia for Violin and Orchestra in G minor (Op. 12) by Mr. Thomas F. Dunhill. The composer has gone to Manx national melodies for his thematic material, with the happiest results, the tunes he has selected being full of sturdiness and vigour; moreover, their treatment accentuates their salient features. The solo part was brilliantly played by Mr. Haydn Wood, and the picturesque orchestration was most effectively rendered under Sir Charles V. Stanford's direction.

The settings by Mr. G. Molyneux Palmer of five songs by Heine showed that the composer had not only intuitively acquired a perception of the spirit underlying the poems, but that, in setting them, he had combined artistic aims with command of orchestral effects. These qualities were particularly in evidence in the songs commencing 'The world is dull' and 'Golden stars,' the music of the former being essentially virile, and that of the latter suggesting with convincing force the weird import of the words. The vocalist was Mr. F. Greeves Johnson.

The remaining works were a Concert Piece for Organ and Orchestra by Mr. B. J. Dale, and a Suite in A by Mr. H. Balfour Gardiner. The solo part of the former is written with appreciation of the capacities of the king of instruments, and it was brilliantly played by the composer.

Mr. Gardiner's contribution to the programme proved the most mature of the productions. His Suite consists of four distinct movements built up with vivacious and manly themes, all of which are treated with a terseness, vigour, and command of orchestral resource remarkable in a young composer. The final movement is most inspiring, and the work leaves an exhilarating feeling that attests to the life inherent in the music. Mr. Gardiner was the only composer not hailing from the Royal Academy or Royal College of Music, having been trained in his art privately. It should be added that he conducted his work with alertness and verve. One striking feature of the concert was the great skill in scoring shown in more or less degree in all the works, and still more satisfactory was the absence of what may be termed churchyard music, of which of late we have had more than enough.

#### EISTEDDFOD AT THE ROYAL ALBERT HALL.

It was a bold enterprise on the part of the promoters of the 'Chair Eisteddfod,' usually held at Queen's Hall, to transfer the scheme to the Royal Albert Hall. But it may be said that, so far as a numerous audience is a criterion of success, the gathering which took place on February 23 amply justified the change of venue. The Hall was not full,

but there were thousands more present than the Queen's Hall could have accommodated. The proceedings displayed all the usual features: considerable ability in solo singing, some extraordinarily good choral performances, the use of some commonplace music that was not worth the trouble of getting up, much uncritical enthusiasm on the part of a happy and good-tempered audience, and a highly flexible time-table. The chief event was a competition of six male-voice choirs for a prize of one hundred guineas. The choirs came from Manchester, Aberdare, Mid Rhondda and other Welsh districts, and one was composed of Welshmen in London. The four hundred or so singers in these choirs patiently waited their turn until 10.30 p.m., at which hour the first choir began to sing the one test-piece, 'Homeward bound,' a dramatic chorus by Mr. D. C. Williams, which took at least fifteen minutes to perform. The Manchester Choir, under Mr. Nesbitt, set a high standard in the way of beautiful vocalization, but they did not infuse much moving expression into their execution. In this point they were excelled by the Cymon (Aberdare) Choir, under Mr. W. J. Evans. Although other choirs, amongst which we may specially mention the London Welsh Choir, under Mr. Merlin Morgan, gave highly creditable performances, the adjudicators—Dr. Coward, Mr. D. Emlyn Evans, and Mr. D. C. Williams—did not find that any were, on the whole, so good as the Aberdare singers, and accordingly they were awarded the prize. It is a pity that the manners and customs of Eisteddfodau so often give all the prize money to the first choir. Why do not the promoters of the scheme have the courage to imitate the good example of the best-managed institutions in England, instead of the bad example of the Welsh schemes? We venture also to suggest that, so far as the object of the competition is to give due credit to the best choir and not merely to the choir which can perform best a long piece of a peculiar character, it would be fair to have two test-pieces, one at least of which should be of the English glee type. The soprano solo prize fell to Miss Jessie Ellis, of Cardiff, a young lady of great promise.

The Lord Mayor of London presided, and Mr. L. D. Jones was the lively and cheerful 'conductor,' *i.e.*, a sort of master of the ceremonies. Mr. David R. Hughes, the hon. secretary, again showed his powers as an efficient organizer.

#### COMPETITION FESTIVALS.

##### CARLISLE.

The annual musical competitive festival was held here on February 28 and March 1 and 2. The interest of the event was well maintained. The entries were generally numerous, and the standard of performance satisfactory. Some of the choral singing reached a high degree of excellence, especially in the Challenge Shield Class, in which the Eaglesfield Society was victorious. It is a worthy feature of the Carlisle scheme to give due importance to sight-singing, both in the junior and senior classes. Another excellent feature was the inclusion of classes for girls and boys' club choirs. A concert given by the united adult choirs was highly successful. The chief item was Mendelssohn's 95th Psalm, which was conducted by Mr. Sydney H. Nicholson, the new acting organist of the Cathedral. Madame Emily Squire and Mr. Robert Radford were the soloists. Mr. T. Tertius Noble, organist of York Minster, was the adjudicator.

##### PRESTON.

The second annual series of competitions was held on February 23, 24, 25. The first day was devoted chiefly to vocal soloists, the second day to the children, and the third day to choirs from all parts. There were numerous entries. The school sections were especially successful, in fact the entries were so numerous as to constitute a record in gatherings of this kind. The Padibham Vocal Union gained the chief choral prize for mixed voices. The Habbergham Choir won the male-voice choir prize. The music chosen for the competitions earned the public approbation of Dr. Roland Rogers, who, with Mr. Dan Price, adjudicated. The audiences were sometimes very large, and altogether the results were highly satisfactory.

## London Concerts.

### ROYAL CHORAL SOCIETY.

Sir Edward Elgar's oratorio 'The Apostles' attracted a large audience to the Albert Hall on Ash Wednesday (March 8), and although the performance was not flawless—there being at times evidence of insufficient rehearsal—the interpretation in its entirety showed advance upon that of last year. The choristers were not only more familiar with the music, but they had a clearer apprehension of its dramatic character, and the more massive choruses were sung with magnificent balance of tone and precision of attack under the baton of Sir Frederick Bridge. The solo parts were excellently rendered by Mesdames Agnes Nicholls and Edna Thornton, and Messrs. William Green, Kennerley Rumford, Andrew Black, and Ffrangcon-Davies.

### A FORGOTTEN CONCERTO BY MOZART.

'I must do it once, but I won't do it again,' remarked Miss Fanny Davies to a prominent critic shortly before her three-concerto-concert at Queen's Hall on March 7. The occasion possessed great musical interest. M. Colonne had been engaged to conduct the London Symphony Orchestra, and the programme contained Mozart's pianoforte concerto in G (Köchel 453) which, so far as could be ascertained, had not previously been performed in England. According to Otto Jahn the work was finished in April, 1784, and is the seventh of the seventeen creations by the master in this form. It consists of three movements, all of which are thoroughly characteristic of the composer's genius. The *Andante* is a gem of Mozartian grace and gentle melancholy, while the *Finale* is delightfully gay in spirit. Miss Davies interpreted the solo part in full sympathy with the music, and the orchestral portion was rendered with fascinating delicacy and crispness under M. Colonne's direction. The other pianoforte concertos were those in D minor and G minor by Brahms and M. Saint-Saëns respectively, in each of which Miss Davies played with conspicuous ability.

### LISZT'S 'FAUST' SYMPHONY.

The performance of Liszt's 'Faust' symphony at the Queen's Hall Symphony concert under the direction of Mr. Henry J. Wood, on March 11, calls for record if not for criticism, for the work has not been heard in its entirety in London since 1897. Mr. Wood was the conductor on that occasion, and this in part no doubt accounts for the revival of the symphony, for familiarity with the score excites esteem for the author—one who, writing fifty years ago, could so far anticipate modern orchestral procedure. Moreover, the symphony contains much of Liszt's best music. He never wrote anything more sincere and tender than the 'Gretchen' movement, and it is to be regretted that the excessive length of the work—it occupies an hour and ten minutes in performance—precludes it from being given except on rare occasions. Mr. Wood secured an excellent interpretation, and the choral ending, added in 1857, was effectively sung by Mr. Metcalf's choir.

The first performance of a pianoforte quintet in C (Op. 20), composed by Mr. Thomas F. Dunhill, took place on March 10 at Bechstein Hall, the occasion being a concert given by the Grimson Quartet. The work is remarkable for its thoroughly English character, its themes being direct in expression and their treatment clear and firm. It comprises four movements, the third of which is a grave and dignified *Elegy* that forms an effective contrast to the robust and vigorous spirit permeating the other sections. The work was excellently rendered with the composer at the pianoforte, and so well received that we may hope to hear it again at no very distant date.

At the Barns-Phillips chamber concert on March 11, at Bechstein Hall, there was played by Miss Ethel Barns and Miss Marjorie Lutyens, for the first time in London, a sonata for violin and pianoforte by Herr Volkman Andreas About, a young German composer resident in Zurich. While somewhat lacking in virility, the music possesses a romanticism

and frequent plaintiveness that appeal to the listener, and the spirited *Presto* with which the work concludes increases the pleasant impression made by the composition. Mr. Phillips sang two new songs, severally entitled 'The Shoshone's Adieu' and 'A Vision,' by Mr. S. Coleridge-Taylor, both of which bear witness to the composer's gifts, and should secure wide acceptance.

The first appearance in England of the famed 'Quatuor Capet' of Paris took place at the Broadwood chamber concert at Aeolian Hall on March 23. The party consists of MM. Lucien Capet, L. Bailly, A. Tourret, and Louis Hasselmans, and the playing was remarkable for smoothness, admirable balance, and refined quality of tone. These qualities were particularly in evidence in the interpretation of Mozart's Quartet in D minor, No. 13, and greatly added to the natural charm of the work. Beethoven's Quartet in F (Op. 59, No. 1) was also played, and Mlle. Ella Správka, the pianist, contributed César Franck's Prelude, Chorale, and Fugue.

Another 'Three-Concerto' concert was given at Bechstein Hall on March 22 by Miss Dora Bright, assisted by the London Symphony Orchestra. The Concertos (pianoforte) were those of J. S. Bach, in D minor, Beethoven, in C minor, and Chopin, in E minor. Mr. Landon Ronald conducted.

The Students' terminal orchestral concert was successfully given at the Guildhall School of Music on March 22, conducted by the Principal of the School, Dr. W. H. Cummings.

The Alexandra Palace Choral and Orchestral Society gave a performance of Sullivan's 'Golden Legend' on February 25, under the direction of Mr. Allen Gill. Both choir and orchestra were alike admirable, as might be expected under this inspiring conductor, and the solo vocalists, Miss Ethel Lister, Miss Cecilie Vicars, Mr. Lloyd Chandos, Mr. Lorne Wallelt, and Mr. Watkin Mills, were all excellent.

The Dulwich Philharmonic Society gave a successful performance of Gounod's 'Redemption' in the Crystal Palace Concert Room on March 11. The band and chorus numbered 300, and the solo vocalists were Miss Euneta Truscott, Miss Lorna Stamm, Miss Ethel Bevans, Mr. Henry Beaumont, and Mr. Franklin Clive. Mr. Arthur Fagge occupied his usual post as conductor.

### PIANOFORTE RECITALS.

Interest in pianoforte recitals continues unabated, and when an artist has shown marked individuality he or she may always count upon an audience. It is some time since Herr Emil Sauer paid us a visit, but there was a numerous gathering at Queen's Hall on February 27, when he gave a pianoforte recital, and played for the first time in England his sonata in E flat (No. 2). The composer has adopted the old form of four movements, but only in the first number has he satisfactorily followed accepted design. This first section has two excellent and well-contrasted principal themes, and they are developed with clearness and vigour. The thematic material of the *Nocturne* and the *Scherzo* is indefinite in character, but better subjects have been invented for the *Finale*, which is bright and vivacious. It is scarcely necessary to add that the work abounds in brilliant passages, which were most effectively played by the composer. Of three pieces described as new, and severally named 'Barcarolle,' 'Le Luth,' and 'Orage d'Avril,' the most pleasing is the second, a delicate and tasteful little work.

While in these days of precocity Miss Briana Prager can scarcely be described as a prodigy, her playing at her first pianoforte recital at Steinway Hall, on March 1, bore witness to precocious ability that indicated special musical gifts. Her execution was wonderfully firm and assured for a girl of twelve years, and her interpretations testified to musical feeling.

Amidst so much that is sensational in modern readings of the classics of the pianoforte, it is particularly valuable to listen to a pianist who preserves tradition, consequently Miss Mathilde Verne's recital of works by Schumann and Brahms, at Bechstein Hall on March 3, was very welcome to

earnest musicians, for the clever lady was a pupil of Madame Schumann. Miss Verne chose the ever welcome 'Papillons,' the romantic 'Waldscenen,' and the great Fantasia in C, and imparted to all these a charm and subtle significance too often absent in ambitious renderings by giant pianists.

A pianoforte sonata, new to Londoners, by Joseph Casimir Hofmann, was played by Señor Sobrino at his recital—given in conjunction with Madame Sobrino—on March 4 at Bechstein Hall. The work is modern in character, earnest in purpose, and one that possesses considerable brilliancy, and therefore it is worthy of the attention of other pianists.

Miss Louie Basche, a pupil of Herr Sauer, gave a pianoforte recital, assisted by Miss Marie Hall, on March 14, at Queen's Hall, and proved that she possessed a brilliant technique. The young artist has yet to acquire those qualities which make for significance and charm, but her readings of Beethoven's sonata in G (Op. 31, No. 1) and several pieces by Chopin indicated musical intuition.

Signor Parisotti gave a vocal recital at the Salle Erard on March 3, when he was ably assisted by Miss Adèle Haas as solo pianist.

### MUSIC IN NEW YORK.

(FROM OUR OWN CORRESPONDENT.)

New York, March 7, 1905.

The grand opera season is over, and the American metropolis is now enduring a deluge of the small concerts which could neither have benefited nor suffered, from popular engrossment in the opera, had they been given earlier. They belong to the trifles which do not call for record. Different is the case of the opera. It was the second season under the regime of Mr. Heinrich Conried, who succeeded Mr. Maurice Grau. Mr. Conried began his administration with large protestations of reform and improvement in the artistic department of the Metropolitan institution; he ends his second year with the opera on no higher plane than Mr. Grau left it in any particular, and on a lower plane in several.

The season, which came to a somewhat inglorious conclusion from an artistic point of view, began on November 21, and endured fifteen weeks. There were sixty subscription performances and thirty-four outside the subscription. In all thirty operas and two ballets were produced. One difference between the two sets of performances—a difference in which I am inclined to see a significant indication for the future—is marked by the repertoires. Of the sixty regular representations sixteen were German, thirteen of Wagnerian operas and three of Strauss's operetta 'Die Fledermaus'; on the other hand, of the performances outside the subscription, twenty-six out of thirty-seven (there were two 'double bills') were German, and of these all but three were Wagnerian. Only one of the Nibelung dramas was given in the first list, 'Die Walküre,' but there were two serial representations (serial with a qualification, because the dramas were given a week apart) of 'The King of the Nibelungen' and eight of 'Parsifal,' which this year did not have one third the attractive power that it had last. No new works were produced, but there were revivals of 'La Gioconda' and 'Lucrezia.' The latter had one unhappy performance, resembling in this respect 'Fidelio,' which also was given but once in a Saturday-night performance at popular prices. In the first series the hero of the hour was Caruso, in the second Wagner.

Our new conductor, Herr Panzer, of Bremen, has been introduced by the Philharmonic Society; he proved himself to be a man of excellent parts, but failed to make as deep an impression as his predecessors. The honours of the season go to Herr Weingartner for superb performances of Beethoven's Choral Symphony at two special concerts. Herr Weingartner introduced a welcome innovation in making the last movement follow the third without pause, though to do it he compelled the choir and solo singers to come upon the stage after the *Scherzo*. The device which the late Sir George Grove so stoutly contended for is one that I long have waited vainly for. There can be no question of its value, and I am convinced that trial would everywhere result in its employment. In this case it was necessary for the chorists to stand throughout the slow movement, the stage not being large enough to accommodate them with chairs; but no ill effects were observable in their singing.

Hard on the heels of the Choral Symphony followed the Choral Fantasia at a Concert of Old Music, conducted by Mr. Sam Franks, and an interesting glimpse was given thereby into the operations of Beethoven's mind. Of course, serious students of the works and their histories have long known that the Choral Fantasia is the Choral Symphony *in nuce*; but it helps the demonstration to hear the two works in close succession. The Choral Fantasia was a quasi-novelty in New York, not having been performed here in public in twenty years. A complete Beethoven novelty was 'Wellington's Victory,' which Dr. Walter Damrosch brought forward at a concert of the New York Symphony Orchestra on February 5. At two services of the Church Choral Society, under the direction of Richard Henry Warren, in St. Bartholomew's Church on February 8 and 9, the principal works performed with generally good effect were Mendelssohn's 'Hymn of Praise,' Brahms's 'Song of Destiny,' and Elgar's *Te Deum* and *Benedictus*.

H. E. KREIBEL.

### MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Two small novelties have been given at the Court Opera—'Das war ich,' by Leo Blech, conductor of the German theatre at Prague, and 'Die Abreise,' by Eugen d'Albert. Both are one-act pieces and have attractive text-books. The former is based on one of Boccaccio's merry tales, often used in stage literature. 'Die Abreise' is half serious, half cheerful: the psychological development of the three personages is finely traced. Blech's music is rather weak, and by no means suitable to the action, for which it is too pretentious and too restless. Hence after a few performances the work was withdrawn, although it was admirably given. On the other hand, d'Albert's opera created a genuinely deep impression; of all the composer's works with which we are acquainted it is the freshest and the most beautiful. Ever since the production of the opera at Frankfurt-on-the-Main in 1898 the number of performances throughout Germany has been on the increase. It is not written with a view to ordinary operatic effect, but it is most refined, most *intime* in character. The music is delightful, full of natural warmth, and it flows on in logical sequence: the vocal parts are also finely worked out. Madame Gutheil and MM. Weidemann and Schröcker represented the three personages with an ensemble quite exceptional.

The programmes of our great choral and instrumental concerts have included much that is praiseworthy. A Symphony in D minor by Sinding did not create a deep impression, but the Overture, 'In the South,' of Elgar's proved more interesting; the taste of the public for this composer's music is on the increase. One of Bach's 'Brandenburg' concertos created great excitement through the extremely high-sounding trumpet part, the technical difficulties of which almost border on the impossible. The Concertverein has performed Bruckner's first Symphony, a work which, though now forty years old, is little known; and yet it does not possess some of the strange qualities of the later symphonies. It is also more compact in form, and the structure is more logical. Director Loewe made great effect in conducting the work. Of him it may be said with much truth that he is a born Bruckner conductor; of this he gave proof at a Bruckner festival recently held at Munich. But his programmes included other interesting works:—Dvorák's Symphony in D minor; some Dances, original and poetical, for string orchestra, written by Schubert at a very early age; while Goldmark's 'Ländliche Hochzeit' and Brahms's *Serenade* in A were by no means hackneyed gifts.

The Gesellschaft der Musikfreunde introduced a highly original novelty for soli, chorus and orchestra, 'Das trunkne Lied,' by Oscar Fried, a young German composer. The peculiar, fantastic text, a mixture of philosophy and poetry, is from Nietzsche's 'Also sprach Zarathustra.' The music is of modern German type, extravagant in its harmonies, insatiable as regards colour, measureless in extent, highly pretentious, and yet in spite of many weak places, full of talent. The performance, under the direction of Franz Schalk, was quite wonderful, and no one would have suspected that in technique the music was most difficult.

Various works by Max Reger, a highly gifted composer at Munich, have been performed by the Ansgore Society and the Society of Composers; and for one of these performances Reger himself came from Munich. The best impression he made was with his songs, admirably sung by Fräulein Rahn from Munich. In Variations on a Bach theme, and in others on a Bagatelle by Beethoven, he displayed rare skill as a composer for the pianoforte. A Trio for Flute, Violin, and Viola proved very original: but two Sonatas, one for Violin and the other for Pianoforte, pleased less.

The Ansgore Society has also produced works of the composer Conrad Ansgore, whose name it bears, especially quartets, though they did not meet with so much favour as a pleasing, poetical quartet by Max Jentsch, a Viennese composer, and a Pianoforte Quintet in F sharp minor by the opera conductor, Walter. Lovers of old music enjoyed the neat, expressive performances of the Paris Société de Concerts et d'Instruments Anciens, given under the direction of Henri Casadesus in the Carl Theatre. The instruments consist of a viol di gamba, a viola d'amore, a harpsichord, a quinton (a small five-stringed violin), and a three-stringed double-bass. One would, however, have preferred to hear more works originally written for these instruments, and displaying their characteristic qualities, rather than transcriptions.

The Society of Wind Instruments, under the direction of the flautist Leeuwen, of the Court Opera, achieved great success by the performance of Gounod's Symphony for Wind Instruments. As regards subject-matter the work may not be particularly striking; but in the treatment of the instruments and in conciseness of form it is a little masterpiece. The Singakademie brought forward Mozart's C minor Mass. The composer did not complete this work, but used the music for his 'Davidde Penitente.' Alois Schmitt, who died a few years ago at Dresden, and who was conductor of the Mozart Society in that city, reconstructed the Mass, and skilfully completed it from other works of the composer. The performance was under the direction of Wilhelm Kienzel, composer of 'Der Evangelimann.'

MANDYCZEWSKI.

#### MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society closed on March 10 with the first performance in Ireland of Elgar's 'Dream of Gerontius,' the preparation for which had been in progress during the whole season. It is gratifying to record that, although not free from blemishes, the performance as a whole was a really good one in the opinion of many who had heard the work in England. When its great difficulties for chorus and orchestra are considered, this result adds another 'feather' to the already well furnished 'cap' of Dr. Koeller, who is his own chorus-master and bandmaster. The local players under his training have made such progress that only four of the band were imported. The solo parts were extremely well sung by Mr. Gervase Elwes, Miss Alice Lakin, and Mr. Charles Bennett. This concert had been anticipated with great interest, and the general verdict was that the work is a really splendid one, which must rank among the greatest modern creations.

The seventh of Dr. Walker's Chamber Concerts took place in the Examination Hall of the Queen's College on March 6. (This hall, by the way, cannot be considered satisfactory in its acoustic qualities. Its height being very great in proportion to its length and width, sound seems to lose itself and lack definiteness.) The only performers were Mr. G. Vincent, Herr Bast (Dublin, violoncello), and Dr. Walker, with Mr. Harrison Moreland as vocalist.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The performance of Horatio Parker's 'Hora Novissima' by the Festival Choral Society on February 23 was of quite exceptional merit. The choral numbers were magnificently sung, and after the *a capella* movement, 'Urbs Syon unica,' the applause was so enthusiastic and prolonged that Dr. Sinclair signalled to the chorus to rise in response, thus introducing an innovation of a graceful kind. The principal vocalists were Mesdames Emily Squire and Marie Brema, Messrs. Gregory Haast and Frederic Austin. Mr. Perkins

played the organ part with fine effect, and the beautiful scoring was well brought out by the band led by Mr. Bernhard Carrodus. This work was followed by Beethoven's 'Choral Symphony,' in which principals and chorus again distinguished themselves, and the orchestral part received a fair average rendering. Professor Parker's work made a deep impression on the crowded audience.

At the Halford Concert of February 28, two concertos were performed—Rubinstein's Pianoforte Concerto No. 4, in D minor, with Miss Gertrude Peppercorn as soloist, and the A minor Violoncello Concerto of Saint-Saëns, with Mr. Johan C. Hock in the solo part. Both were splendidly played. The orchestral pieces were Beethoven's Seventh Symphony, grandly played, and the 'Flying Dutchman' Overture. At the ninth concert, on March 14, Mr. Egon Petri gave a masterly exposition of the solo part in Saint-Saëns's Fifth Pianoforte Concerto (Op. 103), and also played pieces by Chopin, Alkan, and Liszt, being enthusiastically applauded and recalled. The programme included Beethoven's Eighth Symphony, the 'Vorspiel' and 'Liebestod' from 'Tristan,' and Tchaikovsky's 'Romeo and Juliet' Overture. All were finely played, under Mr. Halford's skilful direction. The last Harrison concert, on March 13, was also orchestral, the Queen's Hall Orchestra being engaged, with Mr. Henry J. Wood as conductor, and Mrs. Henry J. Wood, vocalist. A fine, and in some respects novel, reading of Beethoven's Fifth Symphony was given, and wonderful performances of 'Till Eulenspiegel' (Strauss), and the 'Casse-Noisette' Suite (Tchaikovsky). Mrs. Wood sang the 'Liebestod' very finely, and also two songs by Eugen d'Albert. Mr. Max Mossel's last drawing-room concert took place at the Grand Hotel on March 16. A well-selected programme was admirably interpreted by Miss Frida Kindler (pianoforte), Mr. Max Mossel (violin), and Mr. Hugo Heinz (vocalist). Mr. G. H. Manton was, as always, excellent as accompanist.

The concert given by the Amateur Orchestral Society to the members of the Midland Institute, on March 18, was of more than ordinary interest, inasmuch as it introduced two works by the Finnish composer, Jean Sibelius. These were the tone-poem 'Finlandia,' and the music to the drama 'King Christian II.' The first piece created a great impression. Mr. Willy Lehmann was artistic in the solo part of Rubinstein's Violoncello Concerto in A (Op. 65). Mr. Granville Bantock conducted. The same day a concert was given at the Edgbaston Assembly Rooms by Miss Marie Roberts, who appeared as a vocalist with success. Mr. H. Lane Wilson also sang, and pianoforte pieces were tastefully rendered by Miss Eva Young, Mr. James Capener acting as accompanist. Bare mention must suffice of the Town Hall concert by the Police Band, and the organ recital on March 23 of Mr. E. H. Lemare, with Mr. Ffrangcon-Davies as vocalist.

On March 4, the Male-Voice Choir directed by Mr. W. Sewell gave an excellent concert in the Town Hall. The tone of the choir, numbering upwards of sixty voices, was good. Mendelssohn's 'Foundation day Festival,' and Spofforth's 'Come, bounteous May,' were legitimate triumphs, while operatic choruses went well. Vocal solos were given by Miss May Eaves, Miss Pritchard, and Messrs. J. Chambers and T. Griffiths. Mr. Sidney Brooks played violoncello pieces by Popper and others.—Mr. F. W. Beard gave an orchestral concert on March 11, with a programme devoted to Wagner, Liszt, Saint-Saëns, and Elgar. Mr. Ripley-Evans was the vocalist, and Mr. Willy Lehmann played Bantock's 'Elegiac Poem' for violoncello, with orchestra. On March 18, a recital of Gounod's 'Faust' was given by the Choral Union, conducted by Mr. Facer.

A series of excellent chamber concerts is taking place on Saturday afternoons in the Exhibition Hall of the Botanical Gardens under the direction of Mr. Oscar Pollack.

An event of importance was the inaugural lecture of Sir Edward Elgar, as Professor of Music in the University of Birmingham, to which reference is made on page 248.

The Report and Balance Sheet of the Cardiff Musical Festival of 1904 has been issued. The former is cast in a pleasant strain, while the balance sheet shows that the Welsh music-making again paid its way and left a balance in hand, though only of 6s. 4d.



## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society, on February 25, gave a performance of Saint-Saëns' 'Samson and Delilah' at Colston Hall, this being the first time the work had been given in the city. The principal soloists were Madame Marie Brema, Mr. Charles Saunders, and Mr. Francis Braun, the subsidiary parts being sung by Messrs. F. H. Baber, H. L. Wensley, A. J. Woodland, J. Barker, and W. Thomas, local vocalists. The choir and band numbered 600 performers, Mr. H. Lewis being leader. Mr. George Riseley conducted.

There was a large attendance at Colston Hall on March 2, the ladies' night of the Bristol Royal Orpheus Glee Society who, under the direction of Mr. Riseley, interpreted admirably a well-arranged programme. The choir were assisted by Mr. Santley who, in addition to taking the solos in several glees, conducted the rendering of his own 'Cupid swallowed,' which he wrote for the Bristol Madrigal Society sixteen years ago. Others who attended to direct the interpretation of their pieces were Dr. W. H. Cummings and Mr. C. Lee Williams. The former's 'O! the summer night' and a new contribution, 'Far, far away' (the latter dedicated to the Bristol Orpheus Society) were sung, and Mr. Williams's 'Crossing the bar' and 'There was a maid' (both composed for the Society) were given. The novelties were well received, and the composer-conductors enthusiastically recalled after the performance of their respective works.

An interesting concert was held at Redland Park Hall on March 7, when the choir and orchestra of Bristol Grammar School gave the fourteenth annual performance in aid of local charities. They were assisted by Miss Jennie Ellis (prize-winner at the National Eisteddfod in 1904) and Mr. A. E. Bullock (vocalists). Mr. Harold Bernard led the orchestra, the conductor being Mr. A. Ernest Hill (organist of St. John's Church), and Mr. E. Morrie Tyrrell conducted the choir, who rendered several part-songs very creditably.

The Bristol Harmonic Choir gave their annual concert on March 8 in the hall of the Young Men's Christian Association, Mr. J. Jenkins conducting. Several part-songs were well sung by the choir. Miss M. Griffiths Mullins was the vocalist, and Mr. Haydn Gunter contributed some violin solos.

On March 15, the ladies' night of the Society of Bristol Gleemen attracted a large audience at the Victoria Rooms, and under the direction of Mr. Walter J. Kidner, the choir gave a large number of compositions, many of which had been heard at previous concerts of the Society. At intervals Miss Violet Perry contributed songs.

The fourth for the season of the Clifton Chamber Concerts was held at the Victoria Rooms on March 16. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violin), Ernest Lane (viola), and Percy Lewis (violinello). Dvorák's Quartet in E flat major (Op. 51) and Brahms's Quintet in F major (Op. 34) were the principal works performed, and were well received by a large audience. The vocalist was Miss Violet Myers.

## MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The most interesting concert of the term was given by the Cambridge University Musical Society on March 20. The programme included two rarely performed works of Brahms, the Rhapsody (Op. 53) and the Trios for female voices, two horns, and harp. Miss Meta Diestel sang the Rhapsody and a selection of songs superbly. The programme was completed by Gluck's 'Iphigenia' Overture and Schubert's Octet. An exceptionally fine performance of the latter was given under the leadership of Mr. H. Inwards.

Mr. Plunket Greene and Mr. Percy Grainger gave a recital on February 22, under the auspices of the Cambridge University Musical Society. Other concerts have been given by Miss Marie Hall and the Misses Eyre. The Cambridge Choral Society's programme consisted of 'Elijah.'

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

Miss Edith French (pianist) and Miss Nora Thomson (violinist) gave a pleasant concert in the Antient Concert Rooms on February 24. Besides playing solos on their respective instruments they united in an interpretation of Brahms's Sonata in D minor and 'Charakterstücke' by Dvorák. Madame Cosslett-Heller and Mr. J. C. Doyle were the vocalists and Miss Sophie Allen accompanied.

At the Dublin Orchestral Society's third concert, given on March 1 at the Royal University Hall, a new Orchestral Suite from the pen of Signor Esposito, the accomplished conductor of the orchestra, formed the principal novelty. The work, in four movements and illustrating an Arab story, is very well written for the orchestra, and met with a very favourable reception. Beethoven's Second Symphony, Weber's 'Preciosa' Overture, Palmieri's 'Italian Serenade,' Järnefelt's 'Prælium,' and Wilhelmj's arrangement of Wagner's 'Good Friday' music from 'Parsifal'—in which the solo violin part was played by Herr Adolf Wilhelmj—completed the programme.

Mr. Plunket Greene gave two song recitals in the Antient Concert Rooms on March 13 and 15, the programme including two song-cycles by Vaughan Williams and Arthur Somervell, Stanford's 'Five songs of the sea,' Irish songs arranged by Hamilton Harty, Stanford, and others. The accompaniments were very well played by Miss Constance Greene.

On March 14 the Irish Ladies' Choir gave a concert conducted by Madame Cosslett-Heller, when her admirable singers rendered several part-songs specially arranged for them by Dr. Jozé and Mr. Robert O'Dwyer. Miss Nora Thomson (violinist), Miss Edith Davis (harpist), and Miss Sophie Allen (pianist) assisted.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

With the twelfth concert, on February 22, the season of orchestral concerts was brought to a triumphant close. The programme was devoted to Wagner, and in addition to the purely orchestral items Madame Brema gave a truly great rendering of a scene from the 'Götterdämmerung.' At the close Dr. Cowen and his band received a well-deserved ovation, for never has a more enjoyable or more successful series of orchestral concerts been given in Edinburgh.

Another of Mr. Denhof's chamber concerts was given on February 18, and Messrs. Halir and Hugo Becker, and Mdlle. Marie Munchhoff aided the concert-giver in carrying through in delightful style a characteristically high-class programme. On the same date the Edinburgh Select Choir, conductor, Mr. J. W. Cowie, gave a pleasant concert of well-rendered part-music. Mr. Winram, as solo violinist, proved a valuable adjunct to the choral portion of the programme.

The concert of the University Musical Society on March 3 was one of the best it has hitherto given. The works performed were Handel's 'Dettingen Te Deum' and Stanford's 'Revenge,' with some part-songs by Sir Henry Bishop (a one-time occupant of the chair of music) and well-sung solos by Mr. Charles Tree. Mr. Moonie conducted, and a section of the Scottish Orchestra, with Mr. Collinson at the organ, played the accompaniments.

A most interesting song-recital was given on March 7 by Miss Marion Richardson, an excellent soprano, who was ably assisted by Miss Mabel Barrows (pianoforte) and Mr. Ossian Fohstrom (violinello); and on March 21 Messrs. Halstead, Verbruggen, and Fohstrom conjoined in an admirable chamber concert, special interest attaching to the B flat Trio of Dvorák and the Pianoforte and Violoncello Sonata (Op. 6) of Richard Strauss.

Much praise must be given Mr. Felix Gade for his enterprise in the formation of a new orchestra—partly amateur, partly professional—numbering some sixty players. Considerable success attended the first concert on March 11. The 'Siegfried Idyll' and 'Prometheus' Overture offered a fair test of skill, and the players came through the ordeal

with credit. Mr. Jean Ten Have gave a very good rendering of Beethoven's Violin Concerto.

The Bach Society's concert on March 16 witnessed the debut of a promising young local pianist in Miss Gordon McKenzie, whose efforts were warmly applauded. The choir of St. George's Church, under Mr. Hartley, gave a fine rendering of the beautiful cantata, 'O light everlasting.'

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The season of the Choral and Orchestral Union was brought to a close on February 25, when the usual plébiscite programme was performed before an audience that literally crowded St. Andrew's Hall. The season has been a very successful one in all respects; the playing of the Scottish Orchestra under Dr. Cowen has never been better, and the performances of the Choral Union, so ably conducted by Mr. Bradley, have been uniformly excellent.

As is customary at the end of the orchestral season there has been quite a rush of musical events representing purely local effort. Of these we have to record the performance of 'Samson' by the Sunday School Union Choir, and 'Elijah' by the recently-formed Govan Choral Union, both choirs being under the direction of Mr. Alec Steven. For three consecutive weeks, beginning February 28, amateur opera was much in evidence, the performers being the opera class of the Athenæum School of Music ('The Daughter of the Regiment'), the students of the Glasgow College of Music ('Falka'), and the Orpheus Club ('Princess Ida'). The Athenæum Class has been conducted this year by Mr. Henri Verbruggen, and the performance of Donizetti's music would have done credit to professional artists. A special feature of this production was the accompaniments played by a capital orchestra, led by Mr. R. Daebnitz. From the proceeds of these performances local charities will benefit considerably.

On March 6 the Musical Association connected with Pollokshields West Church (Mr. D. S. Eadie, conductor) gave a very praiseworthy rendering of Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha.' The solo music was tastefully sung by Miss Gertrude Russ and Messrs. J. F. S. Adams and Fred Taggart. The Glasgow Glee and Madrigal Society, conducted by Mr. B. W. Hartley, gave a highly successful concert on March 14. In such numbers as Wilbye's 'Sweet honeysucking bees' and Sullivan's 'The long day closes' the choir gave evidence of much painstaking study. On March 16 the Hamilton Choral Union, under Mr. T. S. Drummond's experienced direction, performed Handel's 'Samson.' A most capable band led by Mr. Daly, with Mr. Sydney Butler at the organ, supplied the accompaniments, and the soloists were Misses Agnes Glenn, Helen Maids, and Messrs. H. Tyhurst and Robert Burnett.

The St. Mungo Choir, under Mr. Golan E. Hoole, performed Coleridge-Taylor's 'The Death of Minnehaha,' and Chailinor's 'A song of the sea,' on March 21. Although not numerically very strong, the choir is well balanced, and their singing, especially of the former work, was marked by much intelligence and refinement. Another choral performance of merit was 'Acis and Galatea' by the newly-formed Athenæum Choral Society on March 22. Mr. J. M. Diack is the conductor of the new Society. At the second concert of the Glasgow Amateur Orchestral Society (Mr. Hoeck, conductor), on March 23, an exceedingly interesting programme was submitted, the main items being Haydn's symphony, 'The Queen of France,' a first performance here of Gluck's overture to 'Alceste' (with the *Finale* by Weingartner), Mozart's symphonic concertante for violin, viola, and orchestra, and Mackenzie's Scotch Rhapsody No. 1. The solo parts of the concerto were beautifully played by Messrs. Verbruggen (violin) and Haigh (viola), who also gave an excellent rendering of three duet caprices by Wieniawski. Miss Therese Grabowsky, who was vocalist, was heard to advantage in songs by Goring Thomas and Noel Johnson.

Mr. Walter W. Hedgecock has been appointed successor of Sir August Manns as musical director of the Crystal Palace. He will still retain the post of organist, the duties of which he has so ably discharged since 1894.

### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the season given by the Gloucester Choral Society was held at the Shire Hall on March 7. The programme included Mendelssohn's 'First Walpurgis Night' and Elgar's 'The Banner of St. George.' The former work had not been heard in Gloucester since the Festival of 1883, and Mendelssohn's delightful setting of Goethe's poem was greatly enjoyed. The chorus, both in this and in Elgar's vigorous ballad, was heard to great advantage under Mr. A. Herbert Brewer's skilful direction. The soloists were Miss Amy Maynard, Mr. Ben Calvert, and Mr. Walter Ivimey (of the Chapels Royal). The band (led by Mr. W. H. Reed) played Mackenzie's 'Benedictus,' and the Air and Gavotte from Bach's Suite in D, the latter movement being encored.

The last month has been an active time with district choral societies, performances having been given at Stroud, Dursley, and Blakeney. Mr. Edis Tidnam, at Stroud, had a band and chorus numbering 200, and a very good performance was given at the concert on March 2 of Bridge's 'The Flag of England.' The band played several selections in good style, and Miss Gleeson-White and Mr. Ivimey contributed a number of songs. Mr. W. H. Reed was the solo violinist. There was a very large audience, and the concert was a great success. —The Dursley Choral Society gave Handel's 'Samson' at the concert on March 1, with band and chorus numbering seventy performers. Mr. A. W. Keys conducted, and the soloists were Miss Emily Shepherd, Miss Katherine Longland, Mr. James Davis, and Mr. David Evans. —The chief work performed by the Blakeney Choral Society was 'The Haymakers,' a cantata by George F. Root. Mr. Evan Jones proved an able conductor, and so great was the demand for seats that the performance had to be repeated in the evening.

The last of the free recitals of sacred music given at fortnightly intervals in the Nave of Gloucester Cathedral took place on March 2. The congregations on these occasions number between 2,000 and 3,000 people, and Mr. Brewer, the Cathedral organist, is always able to command good soloists, professional or amateur, and a good choir. The performances, which are timed to last one hour, are so greatly appreciated that one wonders that the example of Gloucester of using its fine Cathedral for such a purpose is not more generally followed in other dioceses. Only one collection is made, viz., at the last recital of the series.

The concert given by the Gloucester Instrumental Society on March 10 was the fifteenth under the direction of Mr. E. G. Woodward. The orchestral pieces were the Overture to 'Don Giovanni'; Ent'acte and Ballet Music from Schubert's 'Rosamunde'; Haydn's Symphony No. 1 in C; a Prelude by Massenet, and a popular Sullivan selection. Mr. Arnold Lanor played most effectively Mendelssohn's 'Capriccio Brillante.' Mr. W. F. Newton led the band (composed very largely of amateurs). Mr. Percy Lewis was solo violoncellist, and Miss Amy Newton vocalist.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The initial concert of the Liverpool Symphony Orchestra was given in the Sun Hall on March 13. The standard of attainment was high, whilst the attendance was large, and the appreciation of such works as Tchaikovsky's 'Pathétique' Symphony, the 'William Tell' Overture, and Tchaikovsky's Violin Concerto (the solo part brilliantly played by Mr. Arthur Catterall) was most encouraging to Mr. V. V. Akeroyd, the conductor of this new and welcome organization. It is to be hoped that the Liverpool Symphony Orchestra has come to stay.

The Orchestral Society put forward a most interesting selection on February 25. Of four items in the programme three were played for the first time in Liverpool—César Cui's Suite 'In modo Popolari,' Richard Strauss's Violin Concerto, Dvorák's Serenade for wood-wind, horns, violoncello, and bass. Mr. Granville Bantock conducted, and Mr. Weingartner won a triumph in the solo part of the Strauss Concerto.

At the Philharmonic Society's Concert on February 21, Beethoven's 'Birthday Festival Overture' (Op. 115), Schubert's Ninth Symphony, Strauss's 'Till Eulenspiegel,'

and Wagner's 'Entrance of the Gods into Valhalla,' comprised Dr. Cowen's scheme. Madame Suzanne Adams was the vocalist. The same Society, at the penultimate concert of the season on March 7, performed Humperdinck's 'Hänsel und Gretel' Overture, Svendsen's 'Carnaval de Paris,' Borodine's Second Symphony, and Tchaikovsky's Violin Concerto, with M. Zacharewitsch as soloist. The violinist gave a very fine rendering of the work, and at the close was the recipient of a particularly warm demonstration of appreciation. Madame Clara Butt sang.

A very large audience greeted Mr. Henry J. Wood and the Queen's Hall Orchestra on the 14th ult., when his programme included Beethoven's Fifth Symphony, the 'Casse-Noisette' Suite, and the 'Tannhäuser' Overture. 'The Golden Legend' was sung on February 19, by the Sunday Society, with Miss Annie Goodwin, Miss Maud Holmes, Mr. Walter Lawley, and Mr. Fowler Burton as principals, and Mr. J. W. Collinson conducted.

The Methodist Choral Union again advanced their claims upon particular attention by a very worthy performance of 'The Golden Legend' on March 17, and all the principals, namely, Miss Helen Jaxon, Madame Dews, Mr. Lloyd Chandos, and Mr. Charles Knowles, won favour. Mr. Schiever's final concert took place on March 4, when the programme consisted of Ernst Jokl's String Quintet (for the first time in England), Schubert's D minor Quartet, and Wolf Fierari's Pianoforte Quintet (first time in Liverpool). Mr. Charles Ross was the solo pianist.

Miss Jeannie Tomkinson, Miss Carlyle, Mr. Ffrangcon-Davies, Mr. Osborne Edmundson, and the Hoylake Vale-Voice Choir (sixty voices) were the contributors to an attractive concert at West Kirby on March 1. The West Kirby Choral Society, on February 27, sang Stanford's 'Revenge' and Max Bruch's 'Fair Ellen.' The Birkenhead Glee and Madrigal Society gave their sixth concert on March 6, at the Town Hall, Birkenhead, when they were assisted by Miss Effie Thomas, Mr. H. Dearth, Miss Adie L. Moir (harpist), and Mr. Josef Greene (solo pianist).

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The faithful, untired janitors are closing for us one by one the doors of our local Temple of Music. The great portal of all was darkened on March 16, when the twentieth and last of the Hallé Society's Concerts, for the forty-seventh season, was given in the Free Trade Hall. At the seventeenth concert, on February 23, Brahms's high and dry 'Tragic' Overture opened the programme, and a remarkably effective rendering of the 'Scotch Symphony' closed it. This is Dr. Richter's second achievement this season in behalf of Mendelssohn. The French artist, M. Edouard Risler, was the solo pianist. He gave an interpretation of Beethoven's Fourth Concerto that was picturesque rather than broad. Mr. Percy Pitt's 'Oriental Rhapsody' was in the programme. At the eighteenth concert, on March 2, 'Till Eulenspiegel' repeated his 'Merry Pranks,' and was duly executed—with the long drop—on account of them. The Second Symphony—in D—of the Finnish composer, Jean Sibelius, was played, without creating any pronounced impression. Miss Ada Crossley was the solo vocalist. At the nineteenth concert the 'Dream of Gerontius' came to its third hearing. As Dr. Richter was indisposed, Mr. R. H. Wilson—the chorus-master here and at the Birmingham Festival—who of course knows the work thoroughly, took the baton, and directed an adequate performance of the work. The principals were Miss Maggie Stirling, Mr. John Coates, and Mr. Andrew Black. Dr. Richter had to surrender the conductorship of the final concert to Dr. Brodsky, who, as he had to play with Mr. Carl Fuchs in Brahms's double Concerto (Op. 102) for Violin and Violoncello, gave up his place temporarily at that point to Mr. Speelman, the leader of the violas. There was an excellent performance of the 'Meistersinger' Overture. Dr. Brodsky secured for the first of Liszt's Rhapsodies—that in F—a rendering full of the required spirit and emphasis. Beethoven pronounced his noble benediction upon the concert and the season, in a performance of the 'Eroica' Symphony.

The annual concert of the Hallé Orchestra, on March 23, on behalf of their Pension Fund, was a great success. Dr. Brodsky conducted. Lady Hallé played Mendelssohn's Violin Concerto, Mr. Wilhelm Backhaus Richard Strauss's pianoforte solo 'Burleske,' and Miss Fillunger sang. The fund, originated at Dr. Richter's suggestion, now reaches nearly £3,000.

Dr. Richter unbends a little, and so do the subscribers, at the more than venerable Gentlemen's Concerts. And so, on February 28, we had the overture to Auber's 'La Sirène,' and Mozart's infinitely pleasing, and just now very popular, little Serenade, 'Eine Kleine Nachtmusik.' Mr. Percy Grainger played Tchaikovsky's difficult, but, to us, more curious than captivating, second Pianoforte Concerto in G (Op. 44). Mr. Hjalmar Arlberg sang, amongst other selections, Hugo Wolf's 'Anacreon's grave,' and the 'Ratcatcher,' his efforts being wonderfully set off with the descriptive orchestral accompaniments.

At the last of the Gentlemen's Concerts, on March 20, Brahms was called upon to confer a Lenten character upon the first part of the programme, Lady Hallé and her sister, Miss Olga Neruda, playing the composer's severely reflective Sonata for pianoforte and violin (Op. 72); and Mr. Kennerley Rumford singing those last four serious songs. In the second part of the concert Sir Villiers Stanford gave a St. Patrick's Day flavour to the programme, Lady Hallé playing two Irish Fantasias of his for violin, dedicated to the player; and Mr. Kennerley Rumford singing the composer's arrangement of 'Remember thee' as well as 'Eva Toole.' Between Brahms and Stanford Lady Hallé placed old Vitali's well-known 'Ciaccona.'

The fourth and last of the Vocal Society's concerts was given on March 22. The programme was a slightly enlarged edition of the 'Consort of Vocal Music' to which last month's notes referred, and under Dr. Henry Watson's able direction was immensely enjoyed by a huge audience.

The seventh and last of Mr. Brand Lane's popular Subscription Concerts was given on March 4. The presence at it of Mr. Plunket Greene, and of Mr. Mark Hambourg, as well as of Mrs. Henry J. Wood, Madame Bertha Bird, and Miss May Mukle (violoncello), rounded off the series with specially flattering success. The Brodsky Quartet concerts are the only important serial arrangements here that are not concluded in the month of March. At the fifth concert, on the 15th, the programme consisted of Beethoven's String Quartet in B flat (Op. 18, No. 6); Tchaikovsky's Pianoforte Trio, 'In memory of a great artist' (Nicholas Rubinstein); and Mozart's String Quartet in G minor. Dr. Brodsky, let us add, was the friend and fellow-countryman of both Tchaikovsky and Rubinstein. Mr. Wilhelm Backhaus took the pianoforte part in the performance of the Trio, from which the fugal variation of the second movement was omitted. The Mozart Quartet, saturated with ethereal sorrow, was beautifully played.—The final concert at the Schiller-Anstalt was a Beethoven one, with the 'Twelve Variations' on the 'Zauberflöte' air, the Pianoforte and Violoncello Sonata (Op. 69), and the Pianoforte Sonata (Op. 106). In the two former Mr. Carl Fuchs, who directs these concerts, was the violoncellist, and M. Edouard Risler was at the pianoforte.—Mr. John Dunn gave a violin recital here on March 17, exhibiting his well-recognised technical skill.—Mr. Carl Armbruster has just delivered the third of three lectures, illustrated with vocal and pianoforte selections, on 'Some neglected Italian and French composers.' Cherubini and Auber were in the category.

Appreciation of Sir Edward Elgar's work has led to a very satisfactory performance by a suburban amateur choral society—the St. Margaret's—of the composer's Oratorio 'The Light of Life.' A competent little orchestra was engaged. The opera selected this year for platform performance by the students of the Royal Manchester College of Music is 'Figaro.' A tablet has just been unveiled at the College in memory of the late Mr. Charles E. Lees, of Oldham. He purchased and presented the present College premises, and was the original—and very generous—treasurer of the College, to which his widow continues his and her own good-will.

The Queen's Hall Orchestra (under Mr. Henry J. Wood) supplied the programme at the last Harrison concert on March 21.

Now that music is about to take the air as well as the airs, the subject of music in our parks and open spaces is a little prominently before the public. A municipal band of professional musicians is advocated in some directions. In this open air music the municipality spends more than £3,000 a year—wisely. An attempt at municipal concerts during the winter months has collapsed, after two seasons of trial.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The South Shields Orchestral Union is to be warmly congratulated on the success of its opening concert on March 1. This is the first time that an orchestral society of high aims has been organized in this important town: it is to be earnestly hoped that its initial programme—which included Beethoven's finished and Schubert's unfinished Symphonies, and Gade's 'Ossian' Overture—has heralded a long and widely-beneficial career. Mr. A. Adams is the enthusiastic and painstaking conductor.

The Stockton Choral and Orchestral Society gave a Coleridge-Taylor concert on March 2, and the similarly-combined society at Darlington performed Mendelssohn's '42nd Psalm' and Stanford's 'Last Post' on February 23. Miss Wormald was the vocalist, Miss Ethel Robinson played Grieg's Pianoforte Concerto, and the orchestra contributed a very interesting novelty, 'The Swan of Tuonela,' a legend by Jean Sibelius, the Finnish composer whose works are becoming more widely known in this country. Mr. T. Henderson conducted.

By a curious coincidence Beethoven's Fifth Symphony, which has not been heard in Newcastle since 1864 until it was played at the Scottish Orchestra Concert of February 15, was repeated exactly a month later (March 15) by the Queen's Hall Orchestra. Strauss's 'Till Eulenspiegel' and Tchaikovsky's 'Nutcracker' Suite were included in the programme. On the same evening the Gateshead Vocal Society, under the conductorship of Mr. T. Robinson, performed C. H. Lloyd's 'Hero and Leander' and Schubert's 'Song of Miriam'; the soloists were Miss Elsie Foster and Mr. N. Laycock.

An excellent performance of Sullivan's 'Martyr of Antioch' was given with strings and organ accompaniments by the Newcastle Philharmonic Society on March 16, under the direction of Mr. George Dodds. This Society is making good progress, and is coming well to the fore in the march of local societies; but its efforts are sadly marred by strangely noisy and inattentive audiences. The performances are well worth more appreciative listeners. The soloists were Misses Mabel Manson and Margaret Hoggarth, and Messrs. G. D. Gibson and H. Brown. On March 17 the Armstrong College Choral Society gave their annual concert, when the programme included Schumann's 'Requiem for Mignon,' Mendelssohn's 'Loreley,' and a selection from Purcell's dramatic works.

We have had visits from Hegedus and the Bohemian String Quintet.

#### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A very successful concert was given by the Norwich Philharmonic Society on February 23 at St. Andrew's Hall, Norwich, when an excellent programme was presented. Mr. Julian Clifford played Saint-Saëns's Pianoforte Concerto No. 2, in G minor, and the Hon. Mrs. Clifford sang a cycle of songs entitled 'The Dream of Flowers,' composed by her husband, which was very favourably received, and the dramatic scena, 'Adonais,' by Landon Ronald. The band, augmented by a few London players in the wood-wind department, surmounted the difficulties in Tchaikovsky's Fifth Symphony in very creditable style, and the accompaniments to the Concerto were excellently played.

The Norwich Festival chorus, under the energetic direction of Dr. A. H. Mann, is working hard in preparation for the Musical Festival in October next. Sir Edward Elgar's 'Apostles' is now in rehearsal.

A new organ constructed by Messrs. Norman and Beard was dedicated at St. Andrew's Church, Norwich, on March 6, when, after a short address by the Dean of Norwich, an

organ recital was given by Dr. Mann, of Cambridge, interspersed with vocal music, Mendelssohn's 'Hymn of Praise' being performed in the evening of the same day. Miss Ethel Lister and Miss Mildred Jones kindly volunteered their services as vocalists. In the 'Hymn of Praise' the church choir, an entirely voluntary one, and sixty in number, acquitted themselves admirably, showing the careful training of the choirmaster, Mr. Dobson. The church organist, Mr. Harden, accompanied with taste and discretion.

At the Saturday Popular Concert arranged by Dr. Bunnett in St. Andrew's Hall on March 4, Miss Ethel Lister and Miss Mildred Jones contributed some songs and vocal duets in a style which met with much appreciation, and Mrs. W. H. Cozens-Hardy played two violin solos, and at the Popular Concert on the following Saturday the Philharmonic Society and the Norwich Choral Society, under the conductorship of Dr. Bates, assisted, Mrs. Bates being the vocalist.

The Norwich Orchestral Union has already given one concert this season, at which Handel's 'Ode on St. Cecilia's Day' and a miscellaneous programme were provided, including two compositions, a part-song, and an oboe solo by the conductor (Mr. Ernest Harcourt), who announces another concert to be given on May 18.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Gaul's 'Holy City' was performed by the Pelybridge and District Choral Society on February 26. The solos were sung by Mrs. Hayner, Miss Meggett, Mr. C. A. Wilson, and Mr. J. Sharp: Mr. Knighton led the orchestra, and Mr. Bonsall conducted.

The Grantham Philharmonic Society, under the direction of Mr. H. P. Dickenson, devoted their attention to works by British composers, at their concert on February 28, by performances of Elgar's 'Coronation Ode' and Stanford's 'Phaëdra's Cry.' Miss Winifred Siddons, Miss Emily Hart, Mr. Henry Plevy, and Mr. J. O. Kelley were the soloists.

The last of the Nottingham Orchestral Concerts of the season took place on March 2, under the direction of Mr. Allen Gill. The programme was specially attractive in that Tchaikovsky's Fifth Symphony was given. The orchestra gave a good account of themselves in this work, in Sullivan's 'Di Ballo' Overture, and in the more familiar 'Euryanthe' Overture. Miss Caroline Hatchard's songs 'Softly sighs' (Weber), and 'Non paventer' (Mozart) were well received. Mendelssohn's 'Walpurgis Night' and Bennett's 'May Queen' formed the principal features of the concert given by the Worksworth Choral Society on March 3. The solos were rendered by Miss Bessie Cartwright, Mr. C. W. Fredericks and Mr. J. Coleman. A feature of the evening was a song, 'Stars of night,' composed by the conductor of the Society, Mr. Carl Ashover, and sung by Mr. Coleman.

The Ilkeston Hospital benefited by the combined efforts of the Ilkeston and Nottingham Co-operative Prize Choirs, who gave Mendelssohn's 'Hymn of Praise' on March 4. The vocalists were Mrs. Gill, Miss Nellie Carter, and Miss Lilian Hemm, of Nottingham; Miss Stafford and Mr. Robinson, of Ilkeston, and Mr. Moore, who conducted.

Great credit is due to Mr. Arthur Richards, of Nottingham, for introducing, in his Orchestral Concert on March 11, two new works by local composers, as well as for the inclusion of Bach's Concerto (for three pianofortes) in D in his programme. The new compositions were a Ballad for Strings only by Mr. Eric Coates, and an Idyll for full Orchestra by Mr. Frank Taylor. Tunefulness was the chief feature of the former and brilliancy of scoring of the latter composition. Madame Amy Dewhurst sang, and Mr. Cyril Hopewell, Miss Marion Stevenson and Miss Vinnie Inman were the pianists.

The Derby Choral Union performed 'Samson' on March 14, when the soloists were Miss Lillie Wormald, Miss Amy Carter, Mr. Harry Stubbs, and Mr. James Coleman, and Mr. Charles Hancock conducted.

Mr. Woolley, whose choir gained the Grand Challenge Shield at Nottingham in 1902, gave a concert at the Circus Street Hall on March 16, at which part-songs by Benedict, Elgar, Hiles, Pinsuti, Fanning and Mendelssohn were ably rendered by his choir.



The Leicester Philharmonic Society gave a performance of the 'Dream of Gerontius' on March 16, under the direction of Mr. J. H. Marshall, and there is no doubt that it was the best ever given by the Society. The quality of tone, precision and attack of the choir were worthy of the highest praise. The orchestra was no less excellent, and the conductor deserves warm congratulation on the results of his painstaking efforts in preparing the work. The principal vocalists were Miss Marie Brema, Mr. John Coates, and Mr. Watkin Mills, and it is needless to say their interpretation of their respective parts was without reproach.

On March 16 the West Bridgford Choral Society, under the direction of Mr. J. B. Lyddon, gave a good account of themselves in Rossini's 'Stabat Mater' and Barnett's 'Ancient Mariner.' The soloists were Madame Norledge, Madame Farnsworth, Mr. James Davis, and Mr. Arthur Lakin.

Haydn's 'Creation' was given on March 17 by the Loughborough Musical Society under the direction of Dr. Briggs. The soloists were Miss Margaret Hearne, Mr. John Kender, and Mr. Charles Woodward.

The Stapleford Choral Society gave Bennett's 'May Queen' on March 20. Mr. Spencer conducted, and the principals were Miss Hilda Wilson, Miss Esther Racklyeft, Mr. George Sands, and Mr. Alfred Winterbottom.

The Nottingham Sacred Harmonic Society gave a fine performance of Elgar's 'Dream of Gerontius' on March 23 before a crowded audience. The chorus and orchestra were thoroughly imbued with the spirit of the work, and the solo parts were ably interpreted by Miss Florence Oliver, Mr. John Coates and Mr. Charles Knowles. Mr. Allen Gill conducted with more than his wonted skill; Mr. Lyell Tayler was an efficient leader of the orchestra, and Mr. F. Wyatt lent valuable aid at the organ.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first musical event of this term was the lecture by our genial Professor of Music, Sir Hubert Parry, on the afternoon of February 8, on 'The Evolution of Thematic Material,' in the Sheldonian Theatre, before a large and appreciative audience. Illustrations were given on the pianoforte by Mr. J. Friskin, and on the violin by Mr. W. J. Byles, both students of the Royal College of Music.

On the same evening, in the Town Hall, and under the auspices of the Musical Club, the Oxford Choral Society, in conjunction with the Bach Choir, gave a capital concert. The programme consisted of Parry's 'Blest pair of Sirens,' Elgar's 'Enigma Variations' and Beethoven's Choral Symphony. Interest in the concert was intensified in the fact that the two English composers conducted their own works, and that the London Symphony Orchestra were engaged for the occasion. Dr. Allen, the conductor of these joint societies, is much to be congratulated on the success of the concert.

On February 20, in the Town Hall, Florizel von Reuter gave a recital, assisted by Mdle. Sequel (pianoforte) and Miss Grisewold, who sang several songs. Amongst the precocious young violinist's solos were Vieuxtemps's Concerto in E, Sarasate's Zigeunerweisen, a Bach Fugue, and a set of Variations by Paganini.

On February 23, in the Town Hall, a Chamber concert was given by Mr. Donald F. Tovey (pianoforte), Messrs. Halir, Hobday, Whitehouse, and C. Hobday (strings), under the auspices of the Musical Club. The programme consisted of Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3), Brahms's Pianoforte and Violin Sonata in G (Op. 78), and Schubert's Quintet in A (Op. 114). The concert from first to last was most enjoyable.

In the Examination Schools another chamber concert was given on February 27 by the Schiever Quartet (Messrs. Schiever, Ross, Courvoisier, and Hatton) under the auspices of the Musical Union. The chief item was Beethoven's C sharp minor Quartet, which was rendered throughout in most artistic style. Songs were contributed by Mr. A. P. Winsor, who is the possessor of a light tenor voice of very pleasing quality.

The Sunday Evening Concerts at Balliol College have been continued as usual during the term under the able directorship of Dr. Walker.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A number of excellent oratorio performances have been given round about Sheffield. Among them have been 'St. Paul' by the Burngreave Choral Society, under Mr. H. Chisholm Jackson; 'Elijah,' at Oxford Street Church, with a special chorus conducted by Dr. Coward; the same work at John Street Chapel, directed by Mr. N. Bingham; and also by the Doncaster Musical Society, Mr. T. Bramell conducting. The Chapelton Harmonic Society gave a fine performance of the 'Hymn of Praise' and Mozart's Twelfth Mass, in which Mr. Thomas Bool and his chorus added to a high reputation. The Male Glee and Madrigal Society sang a well-selected programme, under Mr. A. S. Burrows's direction, at the last Municipal Concert in the Corn Exchange.

Chamber music now flourishes in the city. At the sixth concert of the Chamber Music Society, Mr. Claude Hawcroft's quartet gave a carefully studied performance of works by Rubinstein (in C minor), and Mozart (in F major). Mr. and Mrs. Reuben Wood's party also gave an interesting chamber concert in the Cutlers' Hall, playing Rheinberger's Pianoforte Quintet in C major, with Mr. J. W. Phillips at the pianoforte. The Amateur Instrumental Society gave the second subscription concert on March 6, playing, under Mr. H. Dean, Mendelssohn's 'Ruy Blas' and Rossini's 'William Tell' Overtures, and shorter works by Mozart and Wagner in admirable style.

The Sheffield Musical Union terminated a very successful season with a fine performance of Coleridge-Taylor's 'Hiawatha' in the Albert Hall on March 21. The work had been twice previously heard in the city, but on nothing like the scale of this performance. As usual, the magnificent chorus easily won the chief honours—the pathos and beauty of the second division of the trilogy being realised to the full. Dr. Coward, who conducted, had made a special study of the closing scenes, and by his clever treatment invested them with peculiar interest. The soloists were Miss Helen Jaxon, Mr. Gervase Elwes, and Mr. Dan Price. The Sheffield Orchestra, led by Mr. J. H. Parkes, played wonderfully well, and Mr. W. S. Jessop rendered valuable service at the organ.

#### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Hanley Glee and Madrigal Society (conductor, Mr. James Garner) secured another triumph on March 9, when Coleridge-Taylor's 'Hiawatha' was performed under the baton of the distinguished composer. The trilogy has again proved to be a work in which chorists take great delight. The principal soloists—Miss Jaxon, Mr. Ben Davies, and Mr. Watkin Mills—fully sustained their reputations, while the band rendered excellent service. The choral tone was worthy of the highest praise from start to finish. The phrasing of the singers was splendid, and the parts moved with an independence which could only have been secured by the most careful preparation on the part of the conductor of the Society, Mr. James Garner. Mr. Taylor conducted with great energy, and at the close he received a greeting which for warmth and spontaneity must have been most gratifying.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

##### LEEDS.

At the last of the Broadwood Concerts, on March 1, Mr. Plunket Greene appeared, and Mr. Fricker conducted a choir who sang the same series of madrigals which they had given at one of the London Broadwood Concerts, but with the additional finish which extended rehearsals had given. Though still rather too much oratorio singers, they are rapidly realizing the more subtle and delicate effects of madrigal music. Miss Spravka's pianoforte solos, and Mr. Hamilton Harty's finely-played accompaniments, were important elements in this enjoyable concert. On March 10, Mr. John Dunn gave a violin recital, playing with his accustomed brilliance, and rather more than his accustomed refinement. He was accompanied by Madame de Lara as pianist and Miss Gleeson-White as vocalist. At the Municipal Concert on March 11, the Armley Choral Society sang

some part-songs with capital effect, under Mr. H. H. Pickard's direction. Mr. E. Elliott and Miss Gertrude Worley played with sympathy a pleasing Suite for Violin and Pianoforte by Schütt, and Mr. A. Bolton's finished playing of violoncello solos was noteworthy. The vocalist was Miss Laura Binns. At the Leeds Bohemian Concert, on March 15, quartets by Brahms (A minor) and Mozart were associated with a novelty, a String Quartet in D minor by Mr. Arthur Grimshaw, a local musician, who possesses a creative power of which he should make more, for this work, the most serious in aim of any we have heard from his pen, shows exceptional creative ability, being instinct with musical feeling, and admirably wrought. The slow movement, which forms the supreme test of inspiration, is a really beautiful composition, a sort of dreamy nocturne, full of the charm of melody and colour, while the construction throughout shows a power of logical development and a keen sense of proportion. This most interesting composition was very sympathetically played by Messrs. Elliott, Moxon, Haigh, and Giessing.

The Leeds Philharmonic Society gave a performance of the 'Dream of Gerontius' and the 'Triumphlied' of Brahms on March 22. Sir Charles Stanford directed a remarkably fine performance, the singing of the choir trained by Mr. Fricker being beyond reproach.

## BRADFORD.

At Bradford, on March 3, the 'Old' Choral Society, under Mr. J. W. Fitton, gave Gade's 'Erl King's daughter,' followed by Mendelssohn's 'Athalie' music, the principals being Miss Perceval Allen, Miss E. Bradley, Miss Charlesworth, Mr. Kermode, and Mr. R. Burnett. On the following day the Permanent Orchestra wound up its season with a vivacious programme, including, along with the last two movements of Beethoven's C minor Symphony, a selection which echoed the gaieties of the Savoy, and some laughter-provoking bassoon variations on 'Lucy Long,' cleverly played by Mr. S. F. Midgley. Madame Grew and Mr. Saunders were the vocalists, and Mr. Allen Gill conducted with great spirit. On the 10th, at one of the subscription concerts, Sir Edward Elgar's 'Apostles' was introduced to Bradford under the most favourable conditions that could be wished. The cast could hardly have been improved upon, including as it did Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Coates, Austin, Andrew Black, and Frangcon-Davies, with the chorus of the Bradford Festival Society and the Hallé Orchestra, conducted by Dr. Cowen. The wealth of colour and extraordinary picturesqueness of the score, as well as its notes of sympathy and power, were made very apparent, and though individual opinions were diametrically opposed, the audience seemed strongly impressed. On March 17, Mr. S. F. Midgley gave one of his interesting chamber concerts, assisted by Miss Edith Robinson as violinist and by his wife and Mr. Heather as vocalists. Violin sonatas by Mozart and Richard Strauss were very artistically played.

## OTHER TOWNS.

The Huddersfield Choral Society is a famous body whose unique beauty and volume of tone I have often belauded, and it may be said to have reached the highest point in its career on March 3, when Sir Hubert Parry's 'Judith' was given under the composer's direction, and with an excellent cast of soloists, Miss Agnes Nicholls, Miss Stirling, Mr. Brearley, and Mr. Hubert Brown. The work might have been written for the Society, and I doubt whether its strenuous choruses have ever been given with greater force and spirit. At the Huddersfield subscription concert on March 7, the London Wind Quintet appeared and, with Mr. F. Dawson as pianist, played a very charming Sextet by Ludwig Thuille. Miss Evangeline Florence and Miss Bertha Salter were the vocalists.

At Halifax the local Orchestral Society, which owes much to the enthusiasm of its conductor, Mr. H. van Dyk, gave on March 2 a familiar but excellent programme, which included Schubert's 'Unfinished' Symphony, with Dr. Cowen's 'Language of Flowers' Suite, and some good overtures. Miss Bowness was the vocalist.—On March 9 the Halifax Choral Society, under Mr. F. de G. English, gave an exceptionally interesting concert. Dvorák's 'Spectre's Bride' and Stanford's *Te Deum* were the works

chosen, both of which were sung with refinement and finish. The principals were Miss Gleeson-White, Miss Lilian Hovey, Messrs. Brearley and Ivor Foster.

On March 7, Mr. Coleridge-Taylor gave a special interest to the concert of the York Symphony Society by appearing to conduct several of his works, which went with excellent spirit, as did other pieces conducted by Mr. T. T. Noble. Mr. J. Coleman was the vocalist.

On March 1 the Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave Haydn's D minor Symphony, Mr. Bernhard Carrodus, whose father was Keighley's most distinguished native, playing the Mendelssohn Violin Concerto and Miss Ada Crossley being the vocalist. On March 21 the Keighley Musical Union, which is also under Mr. Summerscales's rule, gave a performance of 'Elijah' that was distinguished by some very forceful chorus-singing. Miss Gleeson-White, Miss Mary Hardacre, Mr. Webster Millar, and Mr. Hubert Brown made an excellent quartet of soloists, and it is worthy of note that Miss Hardacre and Mr. Brown are both natives of the district, and young singers of exceptional promise. The Batley Choral Society chose for their concert, on March 15, Coleridge-Taylor's 'Hiawatha' Trilogy, of which a very spirited, if somewhat rough, performance was given. Mr. J. Fearnley conducted, and Miss Perceval Allen, Mr. Harold Wilde, and Mr. Charles Tree were thoroughly efficient principals. The concert of the Hull Philharmonic Society, on March 10, was distinguished by performances of Dvorák's D minor Symphony (No. 2), which is not too often heard, and Elgar's Variations. Miss Nannie Tout was the vocalist and Mr. J. W. Hudson conducted. At Morley, on March 16, Miss Mary Scholes, who has been studying at the Royal College of Music, made her first public appearance, and sang a very varied and exacting series of pieces with considerable brilliancy and good expression.

## Foreign Notes.

## PARIS.

'L'Enfant-Roi ou l'Apothéose de la boulangerie,' musical comedy in five acts, libretto by the late Émile Zola, music by M. Alfred Bruneau, was produced at the Opéra Comique on March 3. This new work has called forth conflicting opinions: some give it unqualified praise, others the reverse. M. Bruneau occupies a high place among modern composers, and the fact of difference of opinion is not an unfavourable sign. Let us hope that an early opportunity of hearing and judging the work will be given us here in London.

The prize of 1,500 francs offered by the Grand Opéra for the best symphonic work has been awarded to Edmond Malherbe for his 'Le Jugement de Paris.' The composer won the Prix de Rome in 1899.

## BRUSSELS.

The first performance of Elgar's 'Dream of Gerontius' in the French tongue was given here on March 19 under the direction of M. Silvain Dupuis.

## OSTEND.

The 'Théâtre Lyrique International Leopold II.' is to be built after the plan of the Bayreuth theatre, only there are to be two galleries. At the opening season (1906) 'Don Giovanni' is to be performed four times, and there will be an equal number of 'Ring' cycles. The necessary funds for the building of this theatre, of which the originator is the vocalist Van Dyck and of which he will be director, are guaranteed.

## LEIPZIG.

The widow of Max Staegemann who recently died so suddenly, requested the Town Council to appoint Arthur Nikisch director of the opera at the Stadttheater, subject of course to the consent of the Gewandhaus direction, and he has accordingly been appointed, and intends shortly to perform Wolf-Ferrari's 'Die neugierigen Frauen.' Berlioz's 'Beatrice und Benedikt,' Leoncavallo's 'Roland von Berlin,' Humperdinck's 'Die Heirat wider Willen' and Strauss's 'Salome,' are also to be given after their production at Berlin and Dresden respectively.

## Miscellaneous.

*The R. C. M. Magazine*, of which No. 1 has been issued, is 'a journal for past and present students of the Royal College of Music,' and deserves a welcome by reason of its aims and subject matter. It will doubtless improve as time goes on, and future issues will probably not contain the name of a certain composer printed in the form of 'Brahm's,' as it here appears seven times in three pages. The statement that this is 'the first students' magazine' is not consistent with fact, as the *Overture*, an exceedingly readable periodical issued in connection with the Royal Academy of Music, ran its merry course for three years, from 1890 to 1893.

Mr. Coleridge-Taylor's 'Hiawatha' music continues to interest provincial choral societies in a very marked degree. During the past few weeks no fewer than seven performances of the complete work have been given, while of its separate sections the 'Wedding Feast' maintains the lead with seventeen performances, the 'Death of Minnehaha' following with nine, and 'Hiawatha's Departure' with five. Dr. Cowen's 'John Gilpin' is rapidly coming into favour: this humorous cantata has quite recently been performed on nine different occasions.

At the Bermondsey Settlement on March 18, Mr. J. E. Borland delivered a lecture describing the evolution of the pianoforte, from the simple dulcimer to the finest and most complicated of modern instruments. The construction and mechanism were explained of the clavichord, spinet, harpsichord, and early pianoforte, by the aid of the lantern-sheet, on which diagrams of various types of action and pictures of historic instruments were shown. The lecture was musically illustrated by Mrs. J. E. Borland (keyed instruments) and Miss Bertha Murray (violin).

The third meeting of the Girls' School Music Union, of which Miss Cecilia Hill is the indefatigable hon. secretary, was held at the Kensington High School on Saturday, February 25. Under the presidency of Lady Mary Lygon, about two hundred members assembled to listen to an address prepared jointly by Mrs. Woodhouse, of Clapham High School, and Miss Elsa Froebel, on 'The desirability of special training for the Teaching of Music.' A detailed report of the interesting proceedings will be found in the April issue of *The School Music Review*.

*The Year-Book and Register of Members* for the year 1905 of the Incorporated Society of Musicians is a useful book of reference. The words 'twenty-first edition' on the title-page should surely read 'twenty-first issue,' while the Calendar section needs correction, e.g., Manuel Garcia was born on March 17, not 18; and Attwood died on March 24, 1838, not on April 28, 1839.

Max von Erdmannsdörfer, the well-known conductor and champion of the new German school, died at Munich on February 14, at the comparatively early age of fifty-seven. He was conductor at Moscow, Bremen, Petersburg, Sondershausen, finally settling at Munich in 1897. At his last public appearance only a few weeks before his death, he conducted the Coronation Mass of his former friend, Franz Liszt.

The Folk-Song Society is desirous of increasing its membership. The annual subscription is half-a-guinea, in return for which members have the privilege of attending the meetings and lectures of the Society and of receiving a copy of all publications which may be issued from time to time. The Hon. Secretary is Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, S.W.

Royal Academy of Music.—The following awards have recently been made: The Battison-Haynes Prize (Composition), awarded to Montague F. Phillips (London). The R. A. M. Club Prize (Composition) to Benjamin J. Dale (London). The Goldberg Prize (Contraltos) to Constance Dugard (London). The Sterndale-Bennett Prize (Female Pianists) to Irene Scharrer (London).

The death took place on March 10, at Steglitz, Berlin, of Herr Otto Dienel, organist of the Marienkirche, Berlin, and composer of organ music. He was born at Triefenfurth, Silesia, January 11, 1839. Since 1881 he has borne the title of Royal 'Musikdirektor.'

'Novello's Monthly Bulletin of New Foreign Music' is a monthly publication which will be found useful for reference. The first issue—a carefully compiled double number for the months of January and February—is one of twelve pages, wherein the various compositions are set forth in classified order. The 'Bulletin' will be sent post-free upon application to the publishers.

Dr. A. H. Mann delivered an interesting lecture at the Guildhall School of Music on February 21, taking as his subject 'Some East Anglian Musicians.' The musical illustrations included examples from the compositions of East Anglian worthies, of whom Dr. Mann is one.

In consequence of the Easter Holidays, advertisements intended for insertion in the May issue of *THE MUSICAL TIMES* should reach the office not later than the morning of Thursday, April 20.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

BEDFORD.—The Musical Society gave the second concert this season on February 28. The programme included Coleridge-Taylor's three Choral Ballads and his four Characteristic Waltzes, both being received with enthusiasm. Mr. Coleridge-Taylor conducted his own works, and obtained good results from the well-drilled forces trained by Dr. H. A. Harding. Beethoven's 'Egmont' overture, and Tchaikovsky's 'Casse Noisette' suite, were excellently played by the orchestra, under the able direction of Dr. Harding.

BRUTON.—The Choral Society gave a concert on March 2, when Stanford's 'Revenge' was successfully performed. The programme included two of the Somerset folk-songs lately discovered by Mr. Cecil Sharp, one of which, 'In Bruton Town' is of local interest. Other items were the 'Larghetto' from Elgar's serenade for strings, the Andante from Mendelssohn's violin concerto (the latter played by Miss Elaine Cockey), and Bridge's part-song 'Bold Turpin.' Miss B. Heginbotham led the orchestra, and Mr. Rowland Hughes conducted.

GRAHAMSTOWN.—The Orchestral Society gave a concert in the Town Hall on February 23, under the direction of Mr. W. Deane. The programme included Mendelssohn's 'Cornelius March,' Mozart's 'Figaro' overture, Battison Haynes's 'Westwood Gavotte,' and other pieces, and solos were contributed by Herr Israel (violin), Mrs. W. Deane (pianoforte), and Mr. Bernard Streetfield (vocal).

HALSTEAD.—Barnett's 'Ancient Mariner' was given by the Choral Society on March 7, when the choruses were sung with great spirit, and the accompaniments were played by a full orchestra, including several instrumentalists from London. The solo vocalists were Miss Clara Dow, Miss May Peters, Mr. Isidore Warren, and Mr. Richard Nitschke. On the preceding evening the same work was given by the Clare Choral Society, with the same principals, and accompanied by a portion of the orchestra, the choir singing with great intelligence and precision. Mr. W. H. Bullock conducted at both concerts.

LEAMINGTON.—The Madrigal Society gave a concert in the Winter Hall on March 1, when the prominent features of the programme were 'The Death of Minnehaha,' Edward German's Welsh Rhapsody, Schubert's 'Rosamunde' overture, a setting of the 'Village Blacksmith' for chorus, organ, and orchestra, by Mr. A. E. Gibbs, who conducted his cantata, and Schumann's Concertstück for pianoforte in G major (Op. 92), the last-named work being conducted by Mr. Walter Warren, as Mr. E. Roberts West (the conductor of the Society) undertook the solo part.

NEWPORT (MON.).—The Musical Society gave their second concert of the season at the Tredegar Hall on March 16, when Mendelssohn's 'Hymn of Praise' and Dudley Buck's 'Hymn to Music' were performed. The choir sang with much spirit, and the orchestra was heard to great advantage in Tchaikovsky's '1812' overture, which formed part of the programme. The solo vocalists were Madame Mary Poole, Mrs. Willoughby Thomas, and Mr. Lloyd Chandos. Mr. E. G. R. Richards conducted.

**PONTEFRAC.**—The Choral Society gave Sullivan's 'Golden Legend' on March 7, with a Choir and Orchestra of 170, under the direction of Mr. K. B. Walker. The choir sang with much refinement and intelligence, and the orchestra, largely professional, was most satisfactory. The solos were in the capable hands of Miss Perceval Allen, Miss Lilian Payne, Mr. Walter Lawley, Mr. Charles Tree, and Mr. Ireland. The overture to 'Der Freischütz,' and 'The Challenge of Thor' (Elgar) were also included in the programme.

**RIPON.**—The Ripon Amateur Operatic Society has during the last month given five highly successful performances of the 'Pirates of Penzance,' on behalf of local charities, under the honorary conductorship of Mr. C. H. Moody, who at the close of the series was presented by the members with a case of handsome solid silver muffineers. There was a large orchestra of some twenty-five performers, and the week's receipts amounted to about £213.

**STIRLING.**—The annual concert of the Choral Society took place in the Albert Hall on February 28. Coleridge-Taylor's 'Hiawatha's Wedding Feast' and the 'Death of Minnehaha' occupied the first part of the programme, and the miscellaneous second part included Cowen's 'John Gilpin.' The performance of the choir and orchestra (led by Mr. W. H. Cole) was in every respect satisfactory, and an excellent trio of soloists was secured in Miss Marion Richardson, Mr. Henry Brearley, and Mr. John Browning. Dr. A. W. Marchant skillfully conducted.

**TIMPERLEY.**—The Vocal Society's last concert of this season was given on March 6. The chief item in the programme was Niels Gade's cantata 'The Erl King's Daughter,' in which the principals were Mrs. Faulkner, Miss Ethel Davenport, and Mr. Wesley E. Simpson. Other choral numbers were three 'Spring Songs' (Mendelssohn), 'Vineta' (Brahms), 'La Carita' (Rossini), 'Gitanelle' (Gounod), and 'The Norse King's Bride' (J. Trousdale). Mr. A. Worsley accompanied, and Mr. H. Mozart Sheaves was the conductor.

**TORONTO.**—The concert given by the National Chorus of Toronto on February 28 was thoroughly successful. The chorus, under the direction of Dr. Albert Ham, gave excellent renderings of Cowen's 'John Gilpin' and Dr. Albert Ham's 'The Hope of the Ages.' Mr. Victor Herbert's fine orchestra from New York gave admirable performances of Weber's 'Oberon' overture and works by Béhème and Victor Herbert.

## Answers to Correspondents.

**TRISTAN.**—There is a certain amount of risk in stating when the name of Richard Wagner first appeared in an English periodical devoted to music; but an early reference to the composer of 'Lohengrin' is to be found in the *Harmonicon* of May, 1833, under the heading 'Leipzig.' The extract reads:—'The principal novelties produced at the subscription concerts were an overture of M. Hartknoch, of original conception and clever in point of instrumentation, and a symphony by Richard Wagner, scarcely twenty years of age, which was much and deservedly applauded.'

**F. C. S.**—(1) In a chancel choir the altos should be placed nearest the congregation, the tenors next, and then the basses. (2) If the processional hymn is accompanied by the organ, a change from harmony to unison in some of the verses is effective, provided, of course, that the compass of the tune permits. But the unaccompanied singing (in harmony) of a processional hymn is a pleasant relief from the organ tone. Such an instance in St. George's Chapel, Windsor, lingers in our memory with 'fond delight.'

**BARITONE.**—Goethe's 'Erl King' has been set to music by upwards of fifty composers, but Schubert has excelled them all.

**M. C. Y.**—A pianoforte duet arrangement of Mendelssohn's 'Song without words' No. 30 is contained in the Peters edition, No. 1,723, price 2s. 2d.

**110' IN THE SHADE.**—(1) No, we have not yet given a history of the tune 'Bedford,' but we hope to do so in due course. (2) This tune ('Bedford') appears in the Methodist Hymn Book (No. 928) in almost its original form, as regards the syncopations in lines 2 and 4; but while they are very beautiful and characteristic of old-world psalmody, it is to be feared that congregations will not very successfully interpret them. (3) There is no book that gives the history of hymn-tunes in the form that you describe; but you may gain much information from 'Scottish Church Music,' by James Love (William Blackwood & Sons) and 'The Music of the Church Hymnary,' by William Cowan and James Love (Henry Frowde).

**HAUTBOIS.**—(1) For 'brilliant variations' (pianoforte) try those by Chopin, Op. 12; Liszt, 'Rigoletto'; Henselt, Op. 1 and 11; Grieg, Op. 24; Rachmaninoff, Op. 22; Rosenthal's Variations; Rubinstein, Op. 104, No. 2; and Tausig, 'Halka.' (2) For piccolo solos with pianoforte accompaniment, see the following: Herman, Andante and Rondo; Mayeur, Flautino; Pillevestre, Miss Alouette; and Sieveking, Serenata Espanola.

**FLOREE** (aged 14).—Do not despair. The shake is rather trying; but try, try, try again. Begin to practise it very slowly and gradually increase the speed. Keep the second finger well over the F sharp, and as still as possible, so that when the time comes it may be quite ready to descend to its note firmly without interrupting the regularity of the trill. (The shake referred to is that in bar 15 of Handel's '6 petites fugues, No. 1 in C).

**F. W. W.**—(1) Any organ music composed by the late Frederic Archer, after he left England, would probably be published in America. We will inquire about this and let you know. (2) The behaviour of choir-boys is a subject that needs no manual of manners: it cannot be taught by books.

**E. M. S.**—The fact that 'authorities' (such as some of them are) do not agree as to the proper form of writing the chromatic scale is a proof that there is no absolute rule. It really is not worth bothering about. Time can be more profitably spent in practising the scale.

**OLD SUBSCRIBER.**—Good educational facilities, with musical advantages including 'good concerts,' exist in the following German towns: Dresden, Mannheim, Frankfurt-on-the-Main, Hanover, Cologne, Munich, and Stuttgart.

**CONSTANT READER.**—(1) The Hymn-tunes by H. Hugo Pierson are, we fear, out of print. (2) The Vesper hymn-tune in 'Additional Hymns' (No. 972) is published separately by Messrs. Novello.

**H. G. C.**—An arrangement for the organ of the final chorus in Bach's 'St. Matthew' Passion is contained in Book 34 of 'The Village Organist.'

**W. P. S.**—The most recent and carefully-compiled Gregorian Psalter is that edited by Messrs. H. B. Briggs and W. H. Frere, published in 1902 by Messrs. Novello.

**W.**—To supplement the organ with brass instruments and drums is most effective in results, but the addition of some players on stringed instruments would be still more effective.

**J. B.**—We do not think that a copy, even in good condition, of Shield's comic opera, 'The Travellers of Switzerland,' is of any great pecuniary value.

**R. B.**—An account of Mendelssohn's visit to Queen Victoria at Buckingham Palace appeared in THE MUSICAL TIMES of June, 1897, p. 370.

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**F. E. F.**—The English equivalent of the French word 'audition' is 'a hearing.'



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As we have borne .. .. .	J. Barnby 1½d.	Not unto us, O Lord .. .. .	H. Gadsby 6d.
At the Lamb's high feast .. .. .	E. V. Hall 3d.	*Not unto us, O Lord .. .. .	T. A. Walmisley 1½d.
At the Sepulchre .. .. .	H. W. Wareing 4d.	Not unto us, O Lord .. .. .	John E. West 1½d.
*Awake, awake, with holy rapture sing .. .. .	John E. West 3d.	*Now dawning glories the day of days .. .. .	David Stanley Smith 1½d.
*Awake, thou that sleepest .. .. .	J. Stainer 4d.	*Now is Christ risen .. .. .	G. B. Allen 1½d.
Awake up, my glory .. .. .	J. Barnby 1½d.	*Now is Christ risen .. .. .	John E. West 1½d.
Awake up, my glory .. .. .	B. Haynes 1½d.	*Now late on the Sabbath Day .. .. .	S. Coleridge-Taylor 3d.
Awake up, my glory .. .. .	F. Liffie 2d.	*Now on the first day of the week .. .. .	H. Lahee 1½d.
Awake up, my glory .. .. .	M. Wise 3d.	O clap your hands .. .. .	M. Greene 4d.
*Be glad, O ye righteous .. .. .	H. Smart 4d.	*O clap your hands .. .. .	J. Stainer 6d.
*Behold, the Angel of the Lord .. .. .	B. Tours 1½d.	O clap your hands (S.S.A.) .. .. .	E. H. Thorne 6d.
*Behold the Lamb—All glory to the Lamb .. .. .	Spohr 1½d.	O clap your hands .. .. .	T. T. Trimmell 3d.
*Blessed be the God and Father .. .. .	S. S. Wesley 4d.	*O come, let us sing .. .. .	M. B. Foster 3d.
*Blessed be Thou .. .. .	Kent 4d.	*O death, where is thy sting? .. .. .	A. Herbert Brewer 1½d.
Blessing and glory .. .. .	Boyce 1½d.	*O death, where is thy sting? .. .. .	Alfred Hollins 4d.
*Break forth into joy .. .. .	B. Tours 4d.	O give thanks .. .. .	J. Goss 3d.
*Break forth into joy .. .. .	J. Barnby 1½d.	O give thanks .. .. .	S. S. Wesley 4d.
*Break forth into joy .. .. .	T. R. Prentice 6d.	O give thanks to the Lord .. .. .	H. J. King 3d.
*Break forth into joy .. .. .	B. Steane 3d.	*O give thanks unto the Lord .. .. .	W. Wolstenholme 1½d.
Christ being raised from the dead .. .. .	G. J. Elvey 1½d.	*O voice of the Beloved .. .. .	Henry John King 3d.
Christ being raised from the dead .. .. .	S. Webbe 1½d.	*On the first day of the week .. .. .	E. M. Lott 1½d.
Christ both died and rose .. .. .	E. W. Naylor 3d.	*Open to me the gates .. .. .	F. Adlam 4d.
Christ is risen .. .. .	G. B. J. Aitken 3d.	*Praise His awful Name .. .. .	Spohr 2d.
Christ is risen .. .. .	J. M. Crament 3d.	Praise Jehovah .. .. .	Mendelssohn 4d.
*Christ is risen .. .. .	G. J. Elvey 1½d.	Praise the Lord, ye servants .. .. .	B. Steane 3d.
*Christ is risen .. .. .	C. W. Jordan 4d.	*Rejoice in the Lord .. .. .	J. B. Calkin 3d.
*Christ is risen .. .. .	E. H. Thorne 1½d.	*Rejoice in the Lord .. .. .	G. J. Elvey 1½d.
*Christ is risen .. .. .	J. V. Roberts 3d.	Rejoice in the Lord .. .. .	G. C. Martin 4d.
*Christ is risen .. .. .	E. A. Sydenham 3d.	Rejoice, O ye people .. .. .	Mendelssohn 1½d.
*Christ our Passover .. .. .	J. Goss 1½d.	*Sing praises unto the Lord .. .. .	W. A. C. Cruickshank 1½d.
*Christ our Passover .. .. .	E. V. Hall 3d.	*Sing praises unto the Lord .. .. .	Ch. Gounod 6d.
*Christ our Passover .. .. .	G. A. Macfarren 2d.	Sing to the Lord .. .. .	Mendelssohn 8d.
*Christ our Passover .. .. .	B. Tours 1½d.	*Sing ye to the Lord .. .. .	C. Harford Lloyd 3d.
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*Christ the Lord is risen to-day .. .. .	E. V. Hall 3d.	Ten thousand times ten thousand .. .. .	Ferris Tozer 4d.
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Give thanks unto God .. .. .	Spohr 4d.	*The Lord hath done great things .. .. .	H. Smart 4d.
*God hath appointed a day .. .. .	B. Tours 1½d.	*The Lord is King .. .. .	J. Pittman 1½d.
God, Who is rich in mercy .. .. .	G. M. Garrett 1½d.	*The Lord is King .. .. .	T. T. Trimmell 4d.
*Great is the Lord .. .. .	Hayes 4d.	The Lord is my strength .. .. .	S. Coleridge-Taylor 3d.
Hallelujah! .. .. .	Handel 2d.	*The Lord is my strength .. .. .	W. H. Monk 1½d.
Hallelujah! Christ is risen .. .. .	B. Steane 3d.	*The Lord is my strength .. .. .	V. Novello 1½d.
*Hearken unto Me .. .. .	M. B. Foster 1½d.	*The Lord is my strength .. .. .	H. Smart 1½d.
*He is risen .. .. .	H. Gadsby 1½d.	*The Lord is risen .. .. .	G. M. Garrett 4d.
*He shall swallow up Death in Victory .. .. .	F. R. Greenish 3d.	*The Lord liveth .. .. .	A. W. Marchant 3d.
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*If ye then be risen with Christ .. .. .	J. Naylor 3d.	*This is the day .. .. .	E. H. Lemare 4d.
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*I will magnify Thee .. .. .	J. B. Calkin 4d.	*When the Sabbath was past .. .. .	M. B. Foster 1½d.
*I will magnify Thee .. .. .	B. L. Selby 1½d.	*Who is like unto Thee? .. .. .	A. Sullivan 6d.
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*I will sing of Thy power .. .. .	A. Sullivan 1½d.	*Why seek ye the living? .. .. .	A. Alexander 3d.
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*Jesus Christ is risen to-day .. .. .	Oliver King 4d.	*Why seek ye the living? .. .. .	E. J. Hopkins 1½d.
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Lord Christ! when Thou hast overcome .. .. .	Haydn 1½d.	*Worthy is the Lamb .. .. .	J. F. Barnett 1½d.
*Lord, Thy arm hath been uplifted .. .. .	Spohr 2d.	*Worthy is the Lamb .. .. .	Handel 2d.

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*Achieved is the glorious work (2nd Chorus) .. ..	Haydn	14d.		Myles B. Foster	3d.
*All glory to the Lamb .. ..	Spohr	14d.	*Let not (Four-part arrangement, with organ) .. ..	Handel	14d.
Awake up my glory .. ..	M. Wise	3d.	*Let their celestial concerts all unite .. ..	Handel	14d.
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Christ is not entered into the Holy Places .. ..	Eaton Fanning	14d.	*Lift up your heads .. ..	J. L. Hopkins	14d.
For it became Him .. ..	Oliver King	14d.	*O all ye people, clap your hands .. ..	H. Purcell	3d.
*God is gone up .. ..	Croft	4d.	*O clap your hands .. ..	J. Stainer	6d.
*God, my King .. ..	Bach	14d.	*O clap your hands .. ..	T. T. Trimmell	3d.
Grant, we beseech Thee .. ..	H. Lahee	14d.	*O God, the King of Glory .. ..	H. Smart	3d.
Grant, we beseech Thee (Collect) .. ..	A. R. Gaul	3d.	*O God, when Thou appearest .. ..	J. Barnby	3d.
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*How excellent Thy Name, O Lord .. ..	Handel	14d.	*O Lord our Governour .. ..	Marcello	14d.
*If ye then be risen with Christ .. ..	Ivor Atkins	4d.	*O Lord our Governour .. ..	J. Barnby	14d.
*If ye then be risen .. ..	F. Osmond Carr	3d.	*Open to me the gates .. ..	F. Adlam	4d.
*If ye then be risen (Two Parts) .. ..	J. Naylor	3d.	*Rejoice in the Lord .. ..	J. Baptiste Calkin	3d.
In My Father's house .. ..	Myles B. Foster	3d.	*Sing unto God .. ..	F. Bevan	3d.
In My Father's house .. ..	H. Elliot Button	3d.	*The earth is the Lord's .. ..	T. T. Trimmell	3d.
In that day .. ..	J. Maude Cramont	3d.	*The Lord is exalted .. ..	J. E. Mann	14d.
In that day (Open ye the gates) .. ..	George Elvey	3d.	*The Lord is King .. ..	H. Gadsby	14d.
*It shall come to pass .. ..	F. C. Maker	3d.	*The Lord is King .. ..	H. J. King	4d.
I will not leave you comfortless .. ..	B. Tours	14d.	*Unfold, ye portals .. ..	Ch. Gounod	6d.
*King all glorious .. ..	W. Byrd	3d.	Where Thou reignest .. ..	Schubert	3d.
*Leave us not, neither forsake us .. ..	J. Barnby	6d.	Who is this so weak and helpless .. ..	Rayner	2d.
Let not your heart .. ..	J. Stainer	14d.			
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And when the day of Pentecost .. ..	Charles W. Smith	3d.	*It shall come to pass .. ..	B. Tours	14d.
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*As the hart pants .. ..	Mendelssohn	14d.	Let God arise .. ..	T. T. Trimmell	4d.
Behold, I send the promise .. ..	J. Varley Roberts	4d.	*Let not your heart be troubled .. ..	H. G. Trembath	3d.
*Come, Holy Ghost .. ..	T. Attwood	14d.	*O clap your hands .. ..	J. Stainer	6d.
Come, Holy Ghost .. ..	J. L. Hatton	4d.	*O give thanks .. ..	G. Elvey	3d.
Come, Holy Ghost .. ..	George Elvey	4d.	*Oh! for a closer walk with God .. ..	G. A. Macfarren	14d.
Come, Thou Holy Spirit .. ..	C. Lee Williams	3d.	*O taste and see .. ..	Myles B. Foster	14d.
*Eye hath not seen (Two-part setting) .. ..	J. F. Barnett	2d.	*O taste and see .. ..	A. H. Mann	3d.
*Eye hath not seen (Four-part setting) .. ..	Myles B. Foster	3d.	*O Thou, the true and only Light .. ..	Sullivan	14d.
Give thanks unto God .. ..	Spohr	4d.	O where shall wisdom be found .. ..	Mendelssohn	2d.
*God come from Teman .. ..	C. Steggall	4d.	*Our blest Redeemer .. ..	Boyce	6d.
*Great is a Spirit .. ..	W. S. Bennett	6d.	*Praised be the Lord daily .. ..	Rev. E. V. Hall	3d.
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*I will not leave you comfortless .. ..	J. H. Parry	3d.	The Lord is in His Holy Temple .. ..	J. Stainer	14d.
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*If ye love Me .. ..	C. S. Heap	14d.	*The wilderness .. ..	Goss	6d.
*If ye love Me .. ..	W. H. Monk	14d.	When God of old came down from Heaven .. ..	S. S. Wesley	8d.
*If ye love Me .. ..	Tallis	14d.	We will rejoice .. ..	Rev. E. V. Hall	3d.
*If ye love Me .. ..	R. P. Stewart	14d.	When the Day of Pentecost .. ..	Croft	4d.
*If ye love Me .. ..	Herbert W. Wareing	3d.	Whosoever drinketh .. ..	A. Kempton	3d.
*If ye love Me .. ..	Bruce Steane	3d.		J. T. Field	14d.
*If ye love Me .. ..	W. J. Westbrook	3d.			

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Come, ye children .. ..	Josiah Booth	3d.	O God, Who hast prepared .. ..	A. R. Gaul	2d.
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Grant to us, Lord .. ..	H. Elliot Button	2d.	*O taste and see .. ..	A. H. Mann	3d.
*Hail, gladdening Light .. ..	J. T. Field	3d.	*O where shall wisdom be found? .. ..	A. Sullivan	14d.
Hail, gladdening Light .. ..	G. C. Martin	3d.	Ponder my words, O Lord .. ..	Arnold D. Culey	14d.
He in tears that soweth (S.S.A.) in Key of A .. ..	F. Hiller	14d.	*Praise His awful Name .. ..	Spohr	2d.
*He in tears that soweth (S.S.A.) in Key of A flat .. ..	F. Hiller	14d.	Rejoice in the Lord .. ..	G. C. Martin	6d.
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*How goodly are Thy tents .. ..	Spohr	14d.	Sing to the Lord .. ..	Mendelssohn	8d.
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 139. Behold, God is my Salvation .. .. Wm. Smallwood 3d.  
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 \*111. If ye then be risen .. .. F. Osmond Carr 3d.  
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 15. Let them give thanks .. .. W. J. Westbrook 3d.  
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 \*86. Now is Christ risen .. .. H. E. Nichol 3d.  
 62. O give thanks unto the Lord .. .. Michael Watson 3d.  
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It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*), is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PAUL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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